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## THE TRYST.

WRITTEN FOR THE NEW YORK CLIPPER,
BY E. NORMAN GUNNISON.

Adown the dim-orbed day the shadows fall,
The slanting sun-rays linger on the hill;
I wait for her beside the orchard wall,
To keep her tryst; I wait, she lingers still;
I wait, and, waiting, scarcely count the cost,
For she is sweet, and wondrous fair,
My heart is tangled, and emeshed, and lost
Within the midnight tresses of her hair.

The air is purple-tinted, and the night
Spreads its dark mantle slowly, fold on fold;
The hills, the valleys, disappear from sight
With the last shimmer of the sunset's gold,
And still she comes not. Darkly from the hills
The light has fled; the night hangs dim and drear;
The babbling brooks, the murmur of the rills,
The only music falling on my ear.

A rustle in the brakes, the air grows bright,
I stand no more beside the orchard wall;
She comes! she comes! and suddenly the night
Is light about me as her footsteps fall.
O whip-poor-will! sing loudly to your mate;
O night! fall darkly, darkly as you list;
Defying night, defying time and fate,
My heart is happy—she has kept her tryst.

## HANDSOME ANDRE;

OR,

## THE BATTLE OF LOVE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY EDWIN F. DE NYSE ("PAUL SAUNIER").

### CHAPTER VIII.

ANDRE'S LUCK.

"Calm yourself, my dear child," said the Duchess, smiling. "I could not refuse to save one of our sympathizers from the claws of that enraged tiger, Treville; and, besides, I owe you some service in repayment for your hospitality."

Making a sign to Andre to follow her, she said in a whisper:

"Come, there's no time to lose," and then to the Marquis: "Marquis, will you offer your hand to Mlle. Cydalise?"

With these words she saluted Colombine and Jerome, and, with a final reassuring glance full of meaning, left the room in the company of the Marquis and Cydalise.

This party passed through the cordon of musketeers that surrounded the house, without the least difficulty. Colombine was now at ease once more, and leaving Laberlue alone in the little parlor, where he had sunk into an armchair and gone off into a noisy sleep, she joined Treville, and assisted him in his search. She breathed with her old freedom when the whole house had been searched from cellar to garret.

"It is astonishing!" muttered the Captain, somewhat annoyed. "From the alarm Colombine manifested when I proposed the search, I thought, of course, the young scoundrel must be concealed here."

As he was descending the staircase he determined to make one more examination of the upper rooms, although he had already searched all the closets and sounded the walls. This time he was more minute in his examination. Turning over the pillows and the coverlet of Mlle. Colombine's bed, he discovered a bundle. Drawing it forth, he found it was a large roll of male attire. Untying the package and spreading out the vestments, he recognized the identical costume that the Leander of the play had worn on that eventful evening.

"What is this?" said he exultingly. "Where is the serpent that filled this skin?"

Colombine was speechless. Jerome felt a cold perspiration beading his forehead.

"Speak!" commanded the Captain sternly. Suddenly, finding that they would not answer him, he became possessed of a new idea, the result of some research and severe thought:

"Cydalise!" cried he suddenly, rushing to the staircase; "where is Cydalise?"

Colombine and Jerome followed him in great agitation, forgetting that Andre had been gone a full quarter of an hour, and was then, beyond a doubt, out of reach of all pursuit.

So it was in vain that Treville hunted the parlor, dining-room and kitchen, and rudely awakened poor old Laberlue for an explanation. Colombine undertook to calm the Captain. She related to him, with all the details preserved and many embellishments added, the story of Andre and the disagreement between him and his uncle which had resulted in his being driven out of doors.

The officer's anger vanished before the comical phase of the situation. The angry uncle making love to his prodigal nephew, and the nephew rebuking the ardent rudeness of the old gentleman—this was a situation that provoked him to immoderate laughter, which was increased when the syndic arose, and, rubbing his bewildered eyes, wanted to know what the joke was that excited such merriment.

"Everything is fair in war, Captain," said Colombine, "and, since you appreciate the wit and talent of the young rogue, ransom yourself like a conquered knight by interceding with his uncle in his behalf."

"Cydalise," murmured Laberlue. "Where is Cydalise?"

"I have sent her to your house escorted by four musketeers," replied Captain Treville, holding his sides. "Hurry home. She is waiting for you."

"At my house?" exclaimed the Syndic, suddenly sobered by this astounding intelligence. "What! do you wish to ruin my reputation?" Then, pressing his two broad palms to his burning brow: "Great heavens! I must get home in time to prevent any such scandal as that!"

Seizing his hat he disappeared, pursued by the pitiless laughter of the soldier.

When he had gone Treville's merriment subsided.

"As for you," said he to the young woman in a jocular tone, "you shall pay me for this trick when I return to Paris."

"You are going away, Captain?"

"Yes, unfortunately. Paris is no longer tenable to us, thanks to your mobs of Frondeurs. To-morrow the King goes to St. Germain. So a long *au revoir*."

With these words he pressed a kiss on the plump little hand of the actress, and departed with an irrepressible smile on his lips at the remembrance of the comical events of the night.

Meantime, the Duchess, the Marquis and the gallant Andre, by making good use of the time, had arrived at the Hotel de Longueville.

The Marquis took his respectful leave. Andre was on the point of doing the same when the Duchess restrained him with a grip of his arm.

"Come," said she briefly.

Andre bowed and followed her. He heard the heavy oaken-door closed behind him by the dainty lackey who had opened it to the lady's summons.

### CHAPTER IX.

ON THE ROAD TO FORTUNE.

Madame De Longueville made her way into a small, richly-furnished reception-room, which was lighted by a lustre depending from the ceiling, and heavily laden with tapers.

"Be seated, monsieur," said she to Andre; "I have something to say to you."

Andre looked about him in amazement, not that he was exactly a novice in the surroundings of the nobility, for he had often been in the houses of the wealthiest citizens of Paris to carry home the goods which had been purchased of his uncle, and mere magnificence of surroundings could not therefore surprise or bewilder him; but the fact is that Andre now began to appreciate who was the lady who had been his companion. He was in the presence of the daughter of Henri II of Bourbon-Conde—the sister of the Prince of Conde, the political head of the Fronde. Anne Genevieve de Bourbon-Conde, Duchess of Longueville, was then aged twenty-two, and was a very beautiful woman. During the three years that the young Princes had been in revolt against the King, or rather against Cardinal Mazarin, she had taken sides with them, and had entered with great enthusiasm into all the political intrigues of the period.

"Monsieur," said she to Andre, "I have aided you to escape from your enemies for the sake of Mlle. Colombine; but what I have learned of you is so little, and yet so provocative of interest, that with your consent I would gladly learn from your own lips who and what you are. Speak; and if I can be of service to you, you may rely on me."

"Madame," replied Andre, quite unabashed, "you surely know or have heard of me, although you may never have seen me before. I am the nephew of the Syndic Laberlue."

"What! Do you mean the stout draper who furnishes goods to my household?"

"The same, madame."

"And is he not the same that I saw at Colombine's supper to-night?"

"Yes, madame."

"But how is it he was there?"

"I don't know, madame. I had no time myself to ask Jerome and Colombine to explain that riddle to me."

"And you—why is it you were pursued by the King's musketeers?" asked the Duchess.

Andre recounted briefly how he had been turned out of doors by his uncle, and what strange events had befallen him after he had left the house.

"So you are without employment?" asked the Duchess.

"Yes, madame."

"And probably without resources."

"That's the literal truth, madame."

"Well, they are two troubles that may be easily gotten over," said the lady, "if you would not object to becoming an officer in my house."

"Object?" cried Andre. "On the contrary, I will accept such a position eagerly."

"Ah! but have a care, sir," observed the Duchess. "It is not a sinecure I offer you. The officers of my household bear the sword."

"I know it, madame."

"And, during the three years that we have been at war with the Cardinal, they have often found occasion to use their weapons," said the Duchess with a kindling eye.

"I know that too, madame," said Andre; "and, although my uncle would have confined my skill to handling of the yardstick, I have not failed to make myself an expert swordsman."

"Indeed!" said the lady with a smile; "then I may have unwittingly secured one of the best recruits that has yet espoused our cause."

"I will do my best to justify that judgment," said Andre.

The Duchess touched a silver bell, and a footman appeared.

"Send Master Forbin here," said she.

A few moments after the old servant appeared.

"Master Forbin," inquired the lady, "have you a number of extra uniforms on hand for our officers?"

"Yes, madame; these troublous times we have secured plenty, not knowing what difficulties may arise when we need them."

"Then take this young man with you, and let him have the uniform best suited to his figure."

The old servant cast a look of bewilderment at the lovely Cydalise, who didn't look at all like a young man, but was too well trained in his duty to make the least remark.

"Madame shall be obeyed," said he, bowing.

"Follow him," said the Duchess, "and return as soon as possible to receive your orders."

Andre followed the servant, and Madame, repairing to her private apartments, changed her plain dress for a trailing robe of pearl-colored satin with cherry-colored trimmings, in which her beauty shone resplendent. When she returned to the reception-room she found Andre already there. His transformation was so complete, the young officer looked so handsome, and became his bright uniform so well, that the Duchess could not repress a gesture of astonishment.

"It is wonderful!" exclaimed the Duchess, who openly admired him; "I'm not astonished that they call you Handsome Andre. It is fortunate I have gained so fine a poet and so handsome an officer for my cause."

Andre was ill at ease under these complements.

"I beg of you, madame," said he, "never in the future call me Handsome Andre. This ridiculous title is thrown in my face wherever I turn, and I have never done anything to deserve such a punishment."

"Well, you shall be spared the infliction henceforth, monsieur. But now permit me to instruct you in the functions you will be expected to fulfill as regards myself and the Duke when he is in Paris."

"I am anxious to learn, madame."

"First, your uniform makes you master of my house, of its guards, soldiers and servants, who all owe you implicit obedience. When I ride in coach or on horseback you will be expected to accompany and defend me, if need be."

"With my life, madame," replied Andre. "But proceed."

"That is all, except occasionally I shall find it necessary to send you on a confidential mission to Monsieur Retz, or the Duke of Beaufort, or Mlle. De Montpensier, or my brother the Prince. Select the horse in our stables which best suits your fancy, let Master Forbin show you to your apartment, and we will talk further on this subject to-morrow."

Madame De Longueville dismissed Andre with a gesture, and retired with a pleasant smile lighting up her fine features.

"This youth is very handsome," murmured she, "and I do not know a gentleman ——"

Without finishing the thought, however, she sought her apartments.

As for Andre, he could hardly contain himself for joy. He had a very rich and tasteful uniform, wore a rapier at his side, and had a poniard in his belt. In consequence of their weight he felt himself bear down in his shoes with a certain rotundity and weight that added greatly to his growing notion that he was becoming a person of some importance. When he arrived at the chamber assigned him, he found in one of his pockets a purse containing twenty pistoles, which he concluded was the advance pay of an officer of the rank which he had been appointed to in the service of the Duchess, although he had heard her give no order to that effect.

He slept soundly, but dreamed only of rapiers, poniards and golden pistoles. When he awoke it was broad daylight. He rubbed his eyes to make sure he had not been dreaming. No; true enough, there was the uniform on the chair where he had hung it the night before, and there was the purse filled with gold.

As to the uniform, he had only seen it in the night, and could not appreciate its full beauties. He had not had time to even admire himself in it. Now there was nothing to interfere. He put on the parts of his costume singly after admiring their beauties in detail; and, viewing himself in the great Venetian mirror, admired the set of his costume to his figure, and the harmonious combination of its rich colors. That very day the Duchess, rather from curiosity than from necessity, had the handsome young officer accompany her on a visit to Mlle. De Montpensier, the daughter of Gaston of Orleans, the uncle of the King.

As Andre rode beside the chaise in which the Duchess made her calls, and heard the complimentary remarks made by the occupants of the passing coaches in which the nobility of France trundled to their appointments on their tours of pleasure, he could not help experiencing a new sensation of pride, and the Duchess, who could not fail to hear them, gloried in the triumph of parading so fine an officer in the colors of her house.

On their return Andre obtained permission to visit his wounded friend at the inn. He was anxious to show off his gay uniform to the acquaintances of his Uncle Laberlue, however, rather than to perform a mission of friendship, for he knew the patient was well attended by his own servant, and had been declared out of danger. He even went out of his way to pass by the little shop from which he had been so rudely ejected. The draper was standing in the doorway, but he passed by as straight as the blade of his sword, without deigning to cast a glance at the astounded Syndic, who could not persuade himself that he was not dreaming. At last he arrived at the sign of "The Golden Sheaf." When Master Lecol saw him, he could not believe his eyes.

"Handsome Andre!" cried he. "You in this magnificent rig? What does it all mean?"

"Send up a bottle of your best wine to the gentleman's room," said Andre, throwing the innkeeper a pistole, "and keep the change for yourself."

Then he passed Maitre Lecol as grandly as he had passed Laberlue, and went upstairs to Robert's room. It was a moment or two before the latter recognized him.

"What a change!" cried he. "But I am not deceived. These are the colors of the Duchess of Longueville that you wear."

"Yes, monsieur," answered Andre.

"I congratulate you, then. You have had good fortune since yesterday."

Andre rapidly ran through his adventures and then inquired earnestly as to his friend's condition.

"Oh, I am getting on finely," answered Robert. "My wound, it appears, is not so grave even as was first thought. I will be out in a few days at farthest."

Andre saw, indeed, that the patient's color was returning, and that his condition was visibly improved.

"Good like evil fortune never travels singly," said he. "Yesterday I was a wanderer, and met you overwhelmed by your enemies; to-day I wear a sword which I need not tell you is entirely at your service. I have, indeed, a vague idea that you will yet need it. So, monsieur, if you please, let us briefly consider the case of Mlle. De Laumirail."

On hearing this name spoken Robert raised in the bed.

"Do you bring me any news of her?" he asked anxiously.

"Not yet," answered Andre; "but I propose to seek her for you."

"Will you do so?"

"With your consent. I had the idea of taking advantage of the extensive acquaintance of the Duchess by asking her for some particulars in regard to the young lady."

"Do so—find her retreat for me, and my gratitude can never be too great in repayment of the service," said the wounded man. "In this state of uncertainty you have no idea of the agony of my thoughts, for you must know the Count of Laumirail, her brother, is capable of anything."

"It is because I am of that opinion in regard to him that I offer you my services," said the officer of the Duchess.

"And I accept them with all my heart."

Andre, assuring Robert that he would do his best to discover the hiding-place of Irene without betraying to anyone the place of concealment of her wounded lover, took his leave with the injunction to his patient friend to be of good cheer.

He passed through the dining-hall on his way out, jingling his spurs loudly, and saluting the innkeeper patronizingly. Our young officer took care to pursue a different route on his return to what he had taken in going to the inn. He even deigned to stop for a few moments to exchange a few words with the acquaintances of his uncle whom he met on his way.

Arrived at the Pont Neuf, his attention was attracted by loud shouts, and he saw a large crowd of people struggling on the bridge. He approached to gratify his curiosity. He took in the scene at a glance. Three cavaliers (gentlemen they were, judging from the elegance of their dress) were struggling in the midst of a crowd of fifty or sixty rough and riotous persons.

"Into the water with the Mazarins!" cried a coarse voice from the crowd.

Two of the gentlemen had been wounded, and several of the mob injured in return. The crowd was furious, and Andre saw murder in its mad assault. His blood boiled at the sight of this unequal contest. On inquiry, he learned from a bystander that the cavaliers had been guilty of pursuing their way when a party of workmen, seeing them, had taken it into their heads to follow them with cries of "Long live the Princes!" and "Down with the Cardinal!" The crowd had increased until at the bridge the gentlemen had been surrounded, and this terrible tumult had been the result. The weaker party had been pushed against the side of the bridge by the mob, and were in danger of being hurled over. Andre made his way through the crowd to the endangered cavaliers, and, springing on the parapet, addressed the mob, urging them to listen to reason, and not to make themselves murderers.

"It is Handsome Andre," cried a voice in the crowd, and cheers broke out for the young hero. The mob dispersed singing the famous chorus against Mazarin which had made such a serious disturbance the night before, and the three gentlemen were saved. Andre quickly led them away from the scene, for fear the mercurial mob might reconsider its good resolution.

"Upon my honor, young man, I believe we would have been drowned had you not interfered," said one of the rescued party, with a slight Italian accent.

"Well, it was partly your fault, too, that you ran the risk," said Andre.

"Our fault? How so?"

"What harm would it have done you to have cried 'Vive la Fronde' when they asked you?"

"But our opinions are not —"

"No matter for that," said Andre. "You might have said it all the same. You are not of your master's school if you did not."

"What school? What master?" inquired the gentleman who had acted as spokesman for the party.

"I guess," said Andre, without replying directly to these questions, "that you are of the same country as the Cardinal. You must therefore appreciate how flexible is his conscience in political matters. He would have been wiser than you in the same circumstances."

The person addressed eyed the young officer keenly while he was speaking, and Andre in turn eyed him.

He was a man of spare figure, of medium height, a long, pointed beard covered the lower part of his delicate face, his sharp, vivacious black eyes sparkled with a surprising intelligence, and a fine smile limned itself on his thin lips.

"Well," said he finally, "I will confess I should have cried 'Vive la Fronde.' But do you know what it was prevented me doing so?"

"No."

"It was that Italian accent in my speech, which you detected in the first words I spoke to you."

"Bah! What did that have to do with it?"

"Why, suppose they had taken me for the illustrious person whom you mentioned a moment since?"

"For the Cardinal?"

"Yes; why not?"

"Oh, there could be no danger of such a mistake, for we have driven the Cardinal out of Paris, and he isn't likely to return very soon."

"No one can be sure of that," said the gentleman.

Andre stopped suddenly and studied the features of the stranger. The cavalier was smiling with the same irony that the young officer had detected when he first spoke with him.

"The wolf that they think is far away," continued he, "is often in the fold."

"What! The Cardinal in Paris?" cried Andre, his brows contracting in a deep frown.

"I have not said that, my young friend. I simply say the mob may be mistaken."

"Oh, I don't believe that is possible, monsieur," said the young officer, shaking his head; "but the confident tone in which you speak and your accent make me uspect that you know more of Mazarin than you would like to acknowledge. You are in his service, perhaps. In that case I want you to do me a favor in return for the one I have just done you."

"I can refuse you nothing, of course," said the cavalier.

"Then answer me yes or no—is the Cardinal in Paris?"

As Andre asked the gentleman this question they arrived at a side door of the Louvre, before which a sentry was on duty, and along the wall were twenty other soldiers keeping guard. Instead of answering the question, the cavalier stopped and quickly pulled off the black beard which covered the lower portion of his face.

"The Cardinal!" cried Andre, stupefied with astonishment.

"Yes my friend; the Cardinal himself, who will never forget the service you have done him, and who at need will permit you to remind him of it."

With these words he waved his hand and disappeared.

### CHAPTER X.

ANDRE MAKES A DISCOVERY.

Andre was petrified with astonishment. His stupefaction was so great that he did not notice or return the ironical salutations given him by the two gentlemen who had accompanied the Cardinal. When he recovered his senses they had gone, and the soldiers on duty before the palace were eyeing him with suspicion. Andre abruptly faced about and walked away in a rage. What a magnificent opportunity he had lost! What a grand service he could have rendered the cause of the Fronde! What glory, what honors, he had lost! To think of it! He had held the life of the Cardinal in his hands. It had been in his power to have given him up to death or to deliver him up, bound hand and foot, to the Princes. But instead of attaining this result, which would have assured him an imperishable name in history, he had stupidly saved Mazarin, and had even offered him his arm to escort him to the Louvre.

His first thought was to avenge his lack of forethought by going at once to the Duchess and betraying to her the presence of the Cardinal in Paris. He even walked a short distance along the quays, in the direction of the Hotel de Longueville; but other thoughts caused him to pause and waver in his resolution.

Would he dare to acknowledge his unpardonable fault? What would they think, what would they say, of him? Far from being to his profit, the betrayal of the Cardinal might prove a blow that would return to himself. They would blame him, and ridicule his bungling lack of address in emergency, and perhaps they would drive him from the service of the Duchess. Now, at this time Andre would have made any sacrifice rather than lose the new and showy uniform in which he was parading himself. Would it not be better to preserve a prudent silence on a subject which was certain to be kept secret if he willed to use it in the future, while meantime he gained due credit from Mazarin himself for his prudent silence? There was sufficient in these reflections to induce Andre to forego his first hasty resolution. He followed the quays with a tranquil step, reflecting on the strange accident that had put so great a personage in his power, when he was passed by a gentleman who was walking at a rapid gait in the same direction that he was going. The passer-by appeared deeply preoccupied, and, as he walked nervously along, knitted his brows in a deep frown, gesticulated angrily, and muttered fierce words between his clenched teeth. Andre had a good look at him as he passed. He could not be deceived; the agitated pedestrian was one of the two cavaliers who had accompanied the Cardinal, and whose lives he had saved. Who could this nobleman be? Whence had he come? Whither was he going?

By the glance Andre had taken of his features he seemed to be about twenty-eight or thirty years of age. His features were quite regular, but there was a worn look upon the face as if it were weary, and the eyes were downcast and lacked boldness of expression.

Inspired by a vague curiosity, the young officer allowed the stranger to get a few paces in advance of him, and then followed at a distance sufficient to prevent suspicion. The unknown passed along the Place de Greve to the Rue St. Antoine, then turned to the right into the Rue St. Paul. Andre paused on the corner of the street and saw the gentleman disappear under the *porte cochere* of a stately stone mansion. For a good hour he remained at his post of observation in order to satisfy himself that the unknown did not come out again. At last, concluding that this mansion was the cavalier's home, he resolved to fully satisfy his curiosity in regard to the stranger.

Nothing was easier than to do this. There was a barber's shop in the neighborhood, and Andre entered it under pretense of desiring that his abundant locks should be dressed and taught the restraints of pomatum and subjected to the artistic training of a practiced hand. The barber, like all of his class, was garrulous and inquisitive, and knew all the news of the neighborhood.

Andre expected to learn all from him. He talked to the young officer without requiring encouragement, and, just as Andre had anticipated, after having gossiped away the characters of all his acquaintances and dissected his customers and neighbors one by one, he finally got to the fine mansion which his customer had seen the mysterious stranger enter. The barber praised the elegance of the house and its rich furniture.

"Ah! You visit there?" asked Andre with some surprise.

"I have the patronage of the house."

"Ah! And what is the name of its lucky proprietor?"

"The Count of Laumirail."

Andre started half up from the chair and looked closely at the barber.



CENTENNIAL VISITORS VIEWING THE BALLET.

Different Effects on Different People.

"Do you know him?" asked the atter.

"I have heard of him often," replied Andre, recovering his self-possession.

"Well, what did you hear—good or ill?"

"Everyone has spoken to me most favorably of him," replied Andre, knowing that he was speaking of one of the barber's best customers.

"Well, they've only done him justice, then," said the barber.

"The Count is one of the most generous gentlemen I have ever met. Everything is gay in his house. It is filled with card parties of ladies and gentlemen night after night. But between us I must acknowledge that he is somewhat prodigal, and I fear me he is consuming his patrimony at a furious rate."

"He has no relatives, then?"

"No; his father, a most worthy and excellent gentleman, died about two years since, and his uncle, whom I never saw but once or twice, for he did not live in Paris, passed away from this life quite recently."

"Then he lives alone in his palatial dwelling?"

"Alone? I cannot say that positively, but I begin to think so now," said the barber.

"Why, hasn't he always been alone in the house?"

"No. His sister, Mlle. Irene, used to live there with him until quite recently. She was a beautiful young lady, but so sad. Ah, so sad indeed."

"Then she isn't with him any longer?"

"I fear not, for we have not seen her for several days.

"What has become of her? She is married, perhaps—eh?"

"Oh, no. A wedding would have been preceded or followed by a festival. But the people in the neighborhood have settled among themselves pretty nearly what is the trouble."

"The trouble with whom? With Irene?" asked Andre carelessly.

"Yes," answered the garrulous barber; "it appears that the young lady was engaged for a long time to a young gentleman whom her father had chosen for her husband. The servants, whom we have questioned, pretend even that the marriage ceremony was to have taken place the very day that the uncle died of a wound received at the hands of an unknown assassin."

"Why, this is a romance," said Andre lightly.

"Yes, monsieur; and the misfortune was all the worse because the uncle was the sole protector of the young lady."

"But she had her brother," said Andre.

"Yes; but you see ——" said the barber, hesitating in evident embarrassment, and then continuing with an air of mystery, "the Count isn't exactly—it is a very serious thing to say, and I'm not certain it's true: and, besides, if it ever came to the ears of the gentleman that I ——"

"Bah! What have you to fear?" said Andre reassuringly. "I know no one in this quarter of the city. I've only come here to-day by accident, my good man. Go on with your story. I am interested in it. If you fear, though, that I will not keep it secret I will swear to you that ——"

"Oh, no matter, monsieur you need not swear. It is not a gallant soldier and a nobleman like you who would do me a wrong."

"Quite the contrary, I assure you," said Andre, all eagerness to hear the rest of the story.

"Well," continued the barber in a subdued tone of voice, "they do say the Count does not favor his sister's marriage. Since the death of her uncle he has placed her in the care of an old crone who guards her night and day, and watches her every movement. She never leaves her side a moment. She accompanies her when she goes out to walk or ride, or when she visits the church; and they say she sleeps before the door of her chamber at night. It appears the young lady's father willed her the finest and best part of his estates, and it is withheld by her brother. You see, the Count spends a great deal of money, and this property of his sister's is very rich, and—you understand."

"Yes; he wishes to keep it."

"True. And that is why the marriage does not take place, and why Mlle. Irene always looked so sad when she passed by."

"Then she doesn't live in the house any longer?"

"I don't know what to say on that point for certain, monsieur. We have not seen her for several days—that I know."

"But what has become of her?"

"I can't say. However, my neighbor Gillot, who is in the habit of sitting at his bedroom window late at night, declares that three nights ago he saw the grand coach leave the gateway of the Count's dwelling, and that it returned some time after. Gillot swears that he heard a woman sobbing, and the Count cursing and swearing as if he were beside himself with rage. All this is very serious, as you must understand, and I do not give it on my own authority."

"Well, in short, the young lady has disappeared?" queried Andre.

"I'm not certain, I say, but I know one thing—the old duenna had charge of her has gone; so it is reasonable to suppose that Mlle. Irene is no longer with her brother."

"But the young lady has an attendant—a maid—has she not?"

"Oh, yes; Martine. Certainly. Poor Martine! They must have overawed her terribly. She used to be so bright, sprightly and full of spirit. Now she seems gloomy and crushed, and never says a word to anyone. When she sets foot in the street she seems to walk on her toes, as if she was fearful of making a noise, and altogether she's grown quite a different creature within a week."

"The end of it all is, then, that no one knows anything positive in regard to the fate of the unhappy young lady?" inquired the officer, manifesting, however, but a passing curiosity.

"Absolutely nothing, monsieur."

"Parbleu!" said Andre all of a sudden, "your story interests me, my good man, and I have a great mind to ——"

"To what?" asked the barber, astonished at the change in his customer's manner.

"When are you to go the Count's house again?" asked the officer.

"To-day—within an hour from now."

"Very well. You must not go, my friend."

"But, my lord, you are joking," said the barber.

"Joking? Not at all. But your business shall not be neglected, for I shall go in your place."

"Impossible! The Count would not allow anyone but me to ——"

"Why not? Suppose you were sick, what would you do?"

"I should be obliged to send my boy."

"Well, I will be your boy, and you shall be sick for the day."

"But you have not considered," said the barber in alarm. "You would never be able to handle the razor, and ——"

"Don't trouble yourself about that. A man who can handle a sword can handle a razor, I think. Don't worry; I can take care of my part of the business. See—here are two pistoles. Now give me a working-dress."

"I cannot, I will not. Keep your money."

"Very well, then, I shall call on the Count and inform him how you interpret his words and actions."

"You will not do that, monsieur," said the barber, trembling.

"I will, and at once," said Andre, moving towards the door by way of giving force to his threat.

"But you swore to me you would keep my words secret."

"Excuse me. I did not swear—you interrupted me."

"It is true!" groaned the artist in hair despairingly.

"Come, resign yourself to circumstances, and let me have my way," said Andre. "Take these two pistoles, lend me the clothing I have asked you for, and rest assured I shall do nothing as a barber for which you will have to repent."

"If I must I must," whined the barber, completely conquered. He led the young officer into a little back room, and furnished him with all he required for his proper disguise.

### CHAPTER XI.

A DARING ENTERPRISE.

Andre reappeared ten minutes after. The vest and the breeches were somewhat too large for him, but he had artfully concealed their defects under a white apron which almost covered him. In his hands he carried brush, razor, soap and basin. When he came into the shop he thrust a comb in his hair, and his disguise was complete. Without a word to the barber, he left the shop, crossed the street, and knocked at the portal of the Hotel de Laumirail.

The barber, who had watched him with much anxiety in his looks, saw the heavy door closed behind him. Then, returning to his shop, he heaved a great sigh and pocketed the two pistoles.

The independence in which Andre had lived since he had been thrown on his own resources commenced to develop the traits of his personal character—that is to say, it brought forward a deal of intelligence, not a little daring, and a number of aspirations—though not yet perfectly formed—towards a position of some kind or other, provided only it was independent.

To be independent—to be master of himself and his fortunes—was his great ambition. How he was to gain his end he did not know. He was seeking his path. To begin with, he had everything that commands success. He had energy, good looks, courage, finesse, and he was young, which latter combined all the rest. He felt this, and was inspired with a confidence whose effects we have already seen. Thus it was that, with undaunted look, he dared present himself in this disguise within the walls of the grand home of the Count de Laumirail. He passed the porter at the door without winking even, and went up the staircase, which he found to the left of the grand vestibule. He had gone halfway up, proud of his success thus far, when he was met by a footman, who barred the passage.

"What do you want here?" asked this personage.

"I have been sent by my master, the barber across the street."

"Ah, Master Gorju?"

In his haste, Andre had forgotton to ask the barber his name.

"Yes," he replied, carefully treasuring up the name he had heard, and turning it over in his mind lest he might forget it.

"Why didn't he come himself?"

"He is sick."

"Is it serious?"

"Oh, no; but it is enough to keep him indoors."

"And you are his workman?"

"Yes. Don't you see I am?"

"But I don't know you. I've never seen you here, nor in his shop, before."

"I came to work with him to-day for the first time. That's the reason."

"Very well," said the lackey; "sit there"—he pointed to a leather-covered bench in the corridor—"while I go and inform the Count of your arrival."

Andre sat down as he had been directed. Outwardly he was calm, but within he was flaming with indignation at the impertinent tone of the servant.

"Ah!" thought he, while a smile of contempt forced itself to his lips, "like master, like man."

In a few minutes the footman returned.

"Follow me," said he grandly, and led the way through several apartments, which were furnished with a richness and taste that Andre could not help admiring, and into a dressing-cabinet, where everything was proportionately grand.

The moment was a critical one. In a few minutes his skill as a barber was going to be put to the test. Luckily, however, he was not at so great a disadvantage as he might have been. The friendship that had subsisted between him and Jerome Pointu had led him to pass much of his time in the wigmaker's shop. Jerome, as we already know, was taught the trade of barber, and conducted that branch of his father's business. Andre, in his inquisitive way, had made sure to take advantage of his friendship with Jerome to learn the secret of his skill in his business, just as he picked up his knowledge of arms from his uncle's soldier friends, and had even been in the habit of assisting his friend when the shop was overcrowded with customers. So there was some reason for his assurance when the trying moment drew nigh. The Count entered the room at last, in elegant *deshabille*, and cast a mistrustful look on Master Gorju's apprentice.

"Are you skillful at your trade?" asked he.

"My lord may judge of that himself when I have done," said Andre modestly. He dropped his eyes, for he saw as he spoke that the Count was eyeing him very earnestly. Would he recognize him? This was the thought that flashed painfully through his mind. Perhaps the thought may have occurred to the Count that the barber's assistant bore some resemblance to the young officer who had saved his life; but, if so, he quickly drove it out of his mind as too absurd for consideration.

"Well, begin," said he, seating himself in an easy-chair.

Andre filled the bowl with water, and handed it respectfully to the Count, who, as was the custom then, held it under his chin while the barber applied the soap and water to his face.

While engaged thus, Andre had a good opportunity to examine the features of his customer.

Robert had not deceived him. Yes; the Count must indeed be such a man as the young man had described him. On his faded face he detected the traces of midnight orgies. Under his red eyelids the bloodshot eyes rolled in a restless, evasive way, that was unpleasant to behold, and not at all reassuring to the observer. The nose was long and pinched, the chin sharp, the forehead slightly receding, and the lips thin and colorless. Andre noticed too that the face of his subject showed also a goodly crop of premature wrinkles, the tribute, doubtless, paid to nature for many a night of sleeplessness and debauchery.

The lathering was finished. Now came the razor's turn.

"The razor does not shave cleanly," said Andre as he went on with his work. "My lord is agitated and restless. Perhaps you are ill."

"Not that I know of," answered the Count.

"Then I would be willing to wager that my lord has lately suffered some great trouble or something to shock his nerves."

"Ah! You are observant, if you *are* only a barber."

"It's our business to be observant, my lord; so many faces pass under our notice, you see."

"Well, you are right this time," said the Count; "I *am* nervous, and with good cause, too. I have had a narrow escape from death to-day."

As he said this, he looked up in the face of the barber.

"I knew monsieur must have some cause for his agitation under my hands," said Andre coolly.

Did the Count recall the resemblance which had struck him at first? Why did he gaze so earnestly in Andre's face? The barber's hand did not tremble, though, while he thought of this.

## SYLVIA.

WRITTEN FOR THE NEW YORK CLIPPER.

"The present eye praises the present object."
—TROILUS AND CRESSIDA.

A good figure, exquisitely neat and trim, a pretty foot, and a shapely head, with the black hair daintily dressed to set it off to advantage, might in a stranger's eyes have been the only redeeming traits in the sallow-faced lady's appearance lolling in yonder luxuriant rocking-chair, for truly she was no great beauty; but now, with brows and lips so sullenly contracted, the picture of discontent, she was far from attractive even; but Love sees with lover's eyes, and in his eyes she was beautiful. He had married her for love, and, though the honeymoon was over, he was still in love, to judge by the expression of devoted admiration written in his handsome eyes, as he looked at her.

"So you won't drive to Central Park?"

"No."

"Where, then?"

"Nowhere."

"Well, Sylvia, I've brought home the last 'Harper;' shall I read you some more of 'Daniel Deronda?'" asked the patient husband, turning the leaves of the magazine to the new chapters of the now world-famed story.

"No," was the petulant reply. "It's dry, and full of philosophy. I don't want to hear any more of it."

Mark Seaward glanced up from the book a little reproachfully, as he asked:

"Sylvia, will you tell me what you *do* want?"

For answer, the young wife merely pressed her lips more tightly, and rocked herself impatiently to and fro, with averted head. The shadow of a sigh escaped her husband's lips, the shadow of a frown passed across his face as he bent his eyes on the book before him, and tried to concentrate his attention there; but his eyes would wander from time to time to the sullen figure and discontented face.

"See here, Sylvia," he at length cried in a cheerful tone; "here's something will interest *you*."

"Is it 'Daniel Deronda'?" she asked sulkily.

"Yes; but it's not philosophy. It's about your own profession."

His listener eagerly turned—how eagerly—and said:

"Why don't you read it?"

"Listen, then. 'You think I want talent.' It's Gendolen, my dear, who is asking—she wants to go on the stage. 'You think I want talent, or am too old to begin.' Klesmer made a sort of hum, and then descended on an emphatic 'Yes. The desire and the training should have begun seven years ago, or a good deal earlier. A mountebank's child, who helps her father to earn shillings when she is six years old—a child that inherits a singing throat from a long line of choristers, and learns to sing as it learns to talk—has a likelier beginning. Any great achievement in acting or in music grows with the growth. Whenever an artist has been able to say "I came. I saw, I conquered," it has been at the end of patient practice. Genius at first is little more than a great capacity for receiving discipline. Singing and acting, like the fine dexterity of the juggler with his cups and balls, require a shaping of the organs towards a finer and finer certainty of effect. Your muscles, your whole frame, must go like a watch—true, true, true to a hair. That is the work of Spring-time, before habits have been determined.' 'I did not pretend to genius,' said Gwendolen, still feeling that she might somehow do what Klesmer wanted to represent as impossible. 'I only supposed that I might have a little talent—enough to improve ——'"

"Of what use to read that to me *now?*" cried Sylvia Seaward, passionately, rising as she spoke. "*I* did not pretend to genius either," she went on bitterly; "but I had a little talent at least! Oh, fool—fool that I was!"

"Sylvia!" cried the husband, coming towards her in alarmed amazement.

"What do you mean; what ails you?"

"Mark! I'll tell you what ails me," answered Sylvia earnestly. "I can't go on leading the life I do—it will kill me!"

"What life!" gasped her listener, looking in bewilderment at the despairing face before him.

"This life—this hum-drum life. I've been used to excitement—used to employment. I shall go mad if I have to live this way always!"

Mark Seaward stepped backward a few paces, and looked at his wife in blank wonder.

"Sit down," he said at length, in a quiet voice, vainly striving to mask his agitation by the assumption of calmness. "Sit down," he repeated, a little more sternly; "I want to talk to you."

Sylvia obeyed, her breath coming quickly, and her eyes sparkling with the excitement of her late outburst.

"Do you mean, when you say you can't lead this life any longer, that ——"

"I mean," cried the woman, vehemently interrupting him, "that I intend to go on the stage again!"

"Sylvia, you know that's all nonsense, talking in that manner. If there were any actual necessity for your going on the stage again, I should be very sorry, but since there is none ——"

"But there is," quickly interposed his listener, "and every necessity."

The color in Mark Seaward's face changed a little, but he did not abate one atom of his self-imposed calmness.

"Sylvia, haven't you enough money to spend?"

"It's no question of money or dress, Mark. The whole matter is this: I'm unhappy off the stage. I'm wretched all day, while you are down-town. I can't content myself with a little needlework, or strumming on the piano, or visiting the ladies in their rooms, though we are in such an aristocratic boarding-house. I'm broken-hearted, Mark—that's what I am," and the speaker burst out crying, and sobbed in good earnest.

The young man sat regarding the wife of his bosom with genuine dismay. "Had he married for this? Married an actress—a nobody—lavished presents, attentions, his love and his name on this girl; and now she—wait!"

Mark Seaward rose, walked to the open window, and gave time for the tempest within to subside a little.

"Now, Sylvia, be reasonable. Give me a kiss, my dear, and put all that nonsense about the stage out of your head. You'll have to, you know," he continued good-humoredly, "for I will never consent, and you wouldn't do anything without my consent, I'm sure."

He was not so sure, but he eyed her sharply, and a twinge caught his heart as he saw her lips pressed firmly together.

"What ever put such an idea in your head?" he asked in a soothing voice as he gently patted her hand.

Now, if she had told him—his money—how she might have startled him; but she said she was ambitious. And so she was—to spend some of that money in gorgeous raiment to trail upon the boards of a theatre again.

"Ambitious, Sylvia? Why, you told me before we were married you hated the theatre."

So she had then, for the past had been the struggle of a girl dependent on a meagre salary, and the past had been a strife between vanity and the hard necessities of the theatrical world. A purer woman than Sylvia never passed the portals of a theatre, but her life's experience in a theatre had taught the power of money there, and the power of dress. She was ambitious, she said, as she twined her fingers in her husband's hair, and looked so coaxingly with smiling entreaty in his troubled face. The true germ of ambition for fame was not in her, and instinctively he felt it—as he coldly dropped her hand he would have dropped the subject—but the young wife knew her power over him, and sought to use it to gain her end.

"Listen to me, Mark; why should you object to my going on the stage again?"

"Simply, as I told you before, because there is not the slightest necessity for it."

"Then you really object to your wife's being an actress?"

"I do!"

"And yet ——"

"Sylvia, don't let us pursue the subject. Dismiss it from your mind, as I shall!"

But the little lady had no such intention.

"If you have such an objection to actresses, why did you marry me?"

"I have no objection to actresses whatever, and the best proof is here: I married one. Sylvia, you had a hard life in the theatre, you have an easy life now—rest content. You know I love you dearly, and would do anything in the world for you to make you happy. Going on the stage again won't bring you happiness. You were never cut out for an actress!"

"Then you are determined, Mark, that I shan't go on the stage again?"

"I am quite determined, Sylvia."

The young wife rose in silence, her face darkened with disappointment and petulant anger. So the cloud, "no bigger than a man's hand," rose to blur the matrimonial horizon of Mark Seaward and wife, but the weather-wise alone can foresee the advancing tempest in the far distance beyond roseate skies.

Whom, when bent on a project, do we take to our bosoms as dear counselors and friends but those who encourage us in it? And oh, sweet comfort! when all turns out wrong, we can throw the blame on the shoulders of "bad advisers." Had Sylvia "bad advisers?" Ingratitude is common enough; so one day, perhaps, she will say she had.

* * * *

Gone? Yes; actually gone.

"Don't be angry, dear Mark," so the letter ran. "I was so crazy to go on the stage again, and chance threw such a fine opening in my way. It must be Fate. Our separation will be cruel to me; but it will be but a brief time. Don't be angry with your Silvy darling," etc., etc.

Love said "Bring her back!" Pride said "Wait—she'll come back." And Pride won the day—the first day—bravely dressing Mark Seaward with scrupulous care for dinner, and sending him down to it with an excellent appetite and as cheerfully as if one's wife running off from a doting husband to go on the stage were the best joke of the season. Noticed how the people at table eyed him with side-long, curious glances? Not he! And when that sarcastic she-devil opposite him would have condoled with him, did he not ask her, in return, Was he not rather to be congratulated on attaining so unexpectedly bachelor freedom for a while? Gone to be an actress—really? He believed so. With the true light-comedy laugh:

"Not jealous! Not a bit. No prior attachment, if such a thing might be delicately hinted, to prepare him, if really such were the case—pardon?"—a light-comedy shrug of the shoulders, and a whispered compliment to a fair neighbor on her captivating appearance. But one act of the comedy is over, and Mark Seaward finds it heavy work, as with a revolving in his head like fireworks going off there, and a sensation of being drunk in his legs—though he is actually perfectly sober—he gains the door of his luxuriant sitting-room. A light foot-fall behind him, a gentle touch on his shoulder, a sweet voice in his ear:

"Mr. Seaward."

He turns and faces a lovely woman.

"I want to say a few words to you."

A moment's irresolution, and he opens his door. As it closes again, the lovely woman is beside him.

"Dear Mr. Seaward, I couldn't go to my room without first speaking to you," this in a soft, pitying whisper. "You must not mind that odious woman's words, nor let her suspect she has wounded your feelings. I could hardly keep my seat at the table for indignation, Mr. Seaward."

Poor Mark made an effort at a laugh, anything but a light-comedy one, which ended in a dismal sigh.

"Don't feel that I am intruding—an old woman like me" (she was thirty and looked about twenty) "is privileged, and I feel as if you were a dear brother or son" (Mark was twenty-five), "and know at such a moment you do need a word of consolation."

With these words a velvet hand stole into his, a gentle pressure of those fairy fingers, and a soft sigh of sympathy.

"Your poor little child-wife! Pray do not let that female Iago poison your mind with jealous suspicions. You love and trust your Sylvia too dearly for anything so base, do you not?"

What tender pity in the fair widow's liquid eyes, what heartfelt eagerness in her trembling lips, what magnetism in her gentle presence in that home of sorrow. O woman! sweet consoler in man's hour of adversity and grief.

Weeks and weeks elapse, and Sylvia has not returned. Her letters are coldly answered, and there is no word to urge her back, or to say her presence is missed. A vague uneasiness steals over the absent wife, perhaps a presentiment of evil, when a telegram suddenly recalls her home, but not from him.

"Mark, you cannot deceive me—you are cold, you are changed—you do not forgive me."

As the agonized wife speaks these words she looks in the face of her husband with wild entreaty. Small consolation in theatrical costly satins and silks now. Let her weigh her folly against his love. Oh, love of dress, love of display, bane of womankind the world over, the peace of mind oft bartered in exchange!

"Mark, I know I did wrong to go away without your consent. I will go down on my knees."

A grim woman with gray hair advances and raises her with dignity. As she does so she gives one penetrating glance at Mark.

"Spare me, Aunt Jane," he whispered entreatingly, forcing a smile; the grim woman points significantly to the weeping girl in her arms.

As she does so, she stoops and whispers in her ear. The next moment and Sylvia's arms are around her husband's neck.

"Forgive me, Mark, for the sake of my unborn child!"

No other cry in the world could have so touched his heart. As he clasps her in his arms he tells her so.

"And now, my fair widow, I think you are checkmated," mutters Aunt Jane triumphantly.

BAMBRINO.

## ONLY GOING HOME.

WRITTEN FOR THE NEW YORK CLIPPER,
BY ANNIE M. CURTIS.

Angel forms are o'er me bending,
Angels wait beside the door,
And I hear sweet voices blending
Over on the other shore.
I am done with care and sorrow,
Soon in fadeless fields I'll roam;
Cease your weeping, weary mother—
I am only going home.

Dark and still the shades are falling;
But the flash of starry wings,
And the sound of voices calling,
Joy unto my spirit brings.
I have been so weary waiting
For the blessed change to come;
Let me see your smile, dear mother—
I am only going home.

I am weary, doubting, grieving—
God will set my troubles right,
Where for me the morn is waking
Over on the hills of light—
No more dark or stormy weather
Where the shining angels roam;
Let me see your smile, dear mother—
I am only going home.

*Bridgeport, Ct.*, 1876.

## AN OLD SAILOR'S STORY.

WRITTEN FOR THE NEW YORK CLIPPER.

"Talk about fishing; why, boss, you know nothing about it in these parts. The fishing in Hell Gate is mere child's play to the beautiful sport we have off the Navassa Island."

"Where is Navassa, young fellow?" says our representative fisherman of the Eighteenth Ward.

"Navassa Island is one hundred and fifty miles from San Domingo; and, if you will be polite enough not to interrupt me, I shall spin a yarn that will not only interest you in fishing, but in other things, which, perhaps, you are not aware of."

Thus spoke an old man-of-war's-man to the boss-fisherman of New York, and, as the latter promised no interruption, the sailor proceeded with his narrative.

"Well, you see, we were cruising off and on the Island of San Domingo, where the boys in black were imitating the Kilkenny cats, by knocking the life out of each other; but that was of no consequence to us, as we were looking after higher game, in the shape of a Californian steamer, laden with gold, which Grandfather Welles, who lived in Washington, gave us orders to attend to, and convoy to a place of safety, and out of reach of the much-dreaded Captain Semmes, who commanded the notorious Alabama, and who was an adversary not to be despised. Well, as I was saying, we were cruising, and one day, when off Navassa, we anchored, for there was two days' grace for that gold-laden steamer to show her nose in. Our first lieutenant—a Canadian by birth, a jolly good fellow, and a hard fighter—gave orders to lower the gig, as he wanted to explore the island. Navassa is like the coast of Ireland—stubborn in approach, lined as it by a wall of iron, and hard to reach; but our bold lieutenant, carrying the American flag at the bow of the boat, was the first to land on the much-coveted shore, and immediately started on his exploring expedition. Seeing him land, the boatswain of our watch said that fish were in abundance, and we had better throw out some lines, as a mess of fish would be a dessert to the solid stuff we were continually eating. Well, a half dozen lines were thrown out instanter, and the first fish pulled in was something like what you call here rock-fish, but in them parts they are called sheepshead. He was a game fish, with a red head, large eyes, sharp as the word will call for, and savage as one of Jennings' bull-pups. Oh, he was a daisy, and I pitied him on account of his beautiful fighting qualities; but after a hard struggle I bested him, and landed him on the for'ard deck of the Swatara. The bay named after this celebrated fish on the southern coast of Long Island has no such fish as the sheepshead of Navassa, as this particular delicacy will not come north of Cape Hatteras. Excuse me, boss, but those fish were darlings, and would not be despised by you. Well, to make a long story short, we caught twenty sheepshead, and a few sanagas, which we threw back, as we were fishing for sheepshead only, and the feast we had would make your heart jump for joy. Just as we finished our mess, the splatter of the oars was heard and we knew it was the lieutenant; so we had to brace up and meet him with all proper respect, and hoist the gig aboard. Well, that put an end to our fishing, for a while at least, and I might as well stop now."

"Come and take a ball," says our Yorker, "and then tell us all about the Island, and what happened after."

The grog was punished as it deserved to be, and the old tar proceeded with his story.

"You see," he commenced, "that one of our chums got shot in the arm, and had to be sent to the wardroom to have his wound dressed; and this is the way it was done: They explored the island to their hearts' content, and only found out that it was about ten blocks in length and six in width, and inhabited by nothing but goats, which so incensed our officer (for he expected to discover something great) that he ordered Bill to kill one of the biarsted goats, for he was determined to bring something off that island. Bill, in his hurry to shoot the harmless kid, shot himself, and laid up in ordinary, as it were. The goats got scared at the report of the gun, and scampered off to the other end of the island, and our lieutenant had to leave without anything. The next morning we weighed anchor, and steered towards Santiago de Cuba, hoping to meet that confounded steamer; and when going down the coast we seen sharks following in our wake in such numbers that it actually made some of us weak in the knees, for we knew that some poor fellow aboard our ship was about to hand in his checks, and we wished to be off Navassa again, so as to give him a decent burial; but we had to look out for that steamer and Semmes, whom we never seen, for the Alabama was a kind of Flying Dutchman until the Kearsage happened to corner her in Cherbourg. Well, this is not to my yarn, for we were talking about fishing and such like.

"The sharks are the best fishermen in the world, for they always know where they will get a sure bite; and bless my eyes if they didn't follow us for four days, when Bill, who got shot in the goat expedition, died. Well, we sewed him up in his hammock, and, after the burial service was read, his remains were consigned to the deep. Our captain hated to do it, and the tears streamed down the old man's cheeks, but it had to be done. The sharks instantly disappeared, and the body of lamented Bill was gobbled up, as it were. We left that scene in disgust, and with no particular good feelings towards the shark—whether on land or in water—and, after three days' tedious sailing, we sighted Navassa, and along her rugged shore we cast anchor once more, and, for a few hours in the two days following, we enjoyed sheepshead and sanaga fishing. The sanaga is not as game as the sheepshead, but is as delicate as a hog-fish, and delicious eating; and you can bet we had a mess. Our captain got tired waiting for that ship which would never come, and, coming to the conclusion that Semmes had gobbled her up, he ordered the Swatara's nose to be headed for Hayti, where upon arriving we found the boys in black still at their favorite amusement, chewing each other up. And one night a boat came alongside, having Cabral aboard, who begged for protection. We fished him up and landed him under the American flag, where sharks and boys in black could do him no harm.

"If you ever go down that way, have a few days' fishing off of Navassa Island; and, mark my words, you'll say Hell Gate is not a marker to it."

After taking in another "ball" the old man-of-war's-man steered his course towards the Brooklyn Navy Yard, and let us hope he is still living and enjoying the fishing off Navassa.

SPERRY.

# NEW YORK CLIPPER.

SATURDAY, NOVEMBER 4, 1876.

## TO CORRESPONDENTS.

☞ Letters seeking information replied to only through this department; no answers by mail.

EUCHRE, New Haven.—1. Because we have so decided since this paper was started, which was in 1853. 2. The book referred to is not ten years old, and Edmund Hoyle, who was once eminent as an authority on cards, never wrote a line on euchre, even if he had ever heard of it. 3. There is no good reason why an assisted player should go alone. There is this against his doing so: Neither of the opponents of the dealer can now go alone—not even the one who as yet has had no say in the game; and why should the dealer have that privilege? Is it because the partner, in assisting, has virtually said "I have all the good trumps that you lack. Now act upon this hint?" This very exposure of the assisting player's hand is the strongest argument against the dealer's being allowed to go alone.

COLON.—Mrs. Charles Kean, *nee* Ellen Tree, is living in London, Eng. She frequently acted in the Old Park Theatre, in this city, previous to her marriage with the late Charles Kean. She visited America only twice after her marriage—in 1845 and 1865. Charles Kean had but one child, but we cannot say whether it was a boy or a girl. As the offspring never entered the profession, no mention is made thereof in the records. Mr. Kean also adopted the family of a widowed sister of Mrs. Kean (eleven in number), whom he supported and educated in a liberal manner.

W. S., Florence.—John Aymar, the elder brother of the Aymars, who are still in the circus business, accomplished the feat of a triple somersault at Batty's Circus Royal, London, Eng., in 1843. On the benefit night of Barry, the clown with Batty's Circus, while performing in St. Hilliers, Isle of Jersey, Aug. 17, 1843, in making the last revolution, instead of alighting on his feet, he fell on his neck, and death was the immediate result. The feat was also accomplished by James Wheele, an English clown. These are the only persons on record who have turned a triple somersault.

OLD READER, Boston.—The Presidential electoral vote in 1852 was—Franklin Pierce, 254; Winfield Scott, 42; 1856—James Buchanan, 174; John C. Fremont, 114; Millard Fillmore, 8; 1860—Abraham Lincoln, 180; J. C. Breckinridge, 72; John Bell, 39; Stephen A. Douglass, 12; 1864—Abraham Lincoln, 213; Geo. B. McClellan, 21; 1868—Ulysses S. Grant, 214; Horatio Seymour, 80; 1872—Ulysses S. Grant, 300; Thos. A. Hendricks, 42; B. Gratz Brown, 18; scattering, 6.

MONS. LA THORNE.—Since our last issue we have ascertained that neither Topsy nor Eva figured in the late C. W. Taylor's drama of "Uncle Tom's Cabin," originally produced in this city Aug. 23, 1852. Mrs. G. C. Howard was the original Topsy, having acted it in the Museum, Troy, N. Y., Sept. 27, 1852, in George L. Aiken's adaptation of "Uncle Tom's Cabin," in three acts, which terminated with the death of Eva. Lack of space this week prevents our giving fuller information.

E. P. L., Cincinnati.—1. The opener makes the first bet usually, though it is better to have an understanding before playing jack-pots at all. 2. The holder of the better hand, as between the two bettors, takes eight dollars of the ten bet. The player who put in but a dollar and won the pot can win but a dollar each from the two bettors. As we understand the matter, it was virtually a private, outside bet—that is, so much of it as was above the limit.

J. O'H., Chicago.—1. The exact seating capacity of Cooper Union Hall (in the Cooper Institute), this city, is 1,757, exclusive of reporters' tables and chairs on the platform. You will find the seating capacity of numerous theatres in this country in THE CLIPPER ALMANAC for 1875. 2. Lula has not beaten Goldsmith Maid's record of 2:14, nor has she equaled it. 3. No man named Ellsworth, nor any other man in this country, has accomplished the feat.

BENNINGS TURFMAN, Washington.—1. 1:51¾. Lobelia, Fashion Course, L. I., Sept. 11, 1869; four hurdles, 143lb. 2. This question is rather one of weight-carrying capacity, and no answer can be conclusive. The same horse that went in 1:56 with 164lb might not have been able to go much faster with 143lb, and Lobelia might have quit under 164lb.

M. C. M., Hotel Laacher Hof, Cologne.—1. Local censuses are not reliable, having their origin in a rivalry between cities. At the last U. S. Census, St. Louis had 310,864, and Chicago 298,983. Let either of these cities take a census and announce the figures, and the other will take a new one and beat the other's figures. 2. No answers by mail, positively.

T. M., Kansas City.—Whichever is first to call out at cassino wins the game, if he can show points enough; and he loses the game if he calls without having points enough. Furthermore, he cannot look back through his cards beyond the last trick, in order to count his points before calling them. When both reach the game-point without either having called, then the last hand is to be played over.

J. M. C., Albany.—1, 2. We have no biography of Miss Jeffreys Lewis. 3. That is her real name. 4. We have never been sufficiently near to the lady to determine the color of her eyes. 4. The MSS. of "Divorce" and "Pique" belong to Augustin Daly, manager of the Fifth-avenue Theatre, in this city. We cannot say what value he places upon them.

W. O. C., Troy.—You are mistaken about "Uncle Tom's Cabin" (G. L. Aiken's version) having been produced in Troy, N. Y., in the Fall of 1851. It was first produced there in the Fall of 1852, and ran over one hundred nights. It was then played in Albany, and afterwards transferred to the National Theatre, this city.

R. D. C., Boston.—What is claimed for the Westinghouse and other air-brakes is one thing, and what they will do is another. Consult some railroad official in your city, and he will probably give you the results of at least his experience. But, first of all, you will have to give the weight of the train, in addition to its speed.

G. W. H.—The bet is a draw. There was no race trotted on that day—it was only the fractional part of a race. Had A explained that two heats had been won the day before by the horse he proposed to wager on, then there would have been a perfect understanding, and the bet would have held good.

J. W. K., San Francisco.—There are cycloramic views of London, Eng., showing the Tower of London, but not Windsor Castle, among numerous others now on exhibition in the Coliseum, Philadelphia, Pa. Cannot say whether the cork model of the Tower of London is still on exhibition or not.

CRIBBAGE, Milford.—1. You cannot hold six cards in a game at cribbage. 2. Six-handed cribbage, if played at all, might proceed in the same way as four-handed, either as individual opponents or as partners. It would require considerable ingenuity to keep the crib down to four cards, however.

BLUE JEANS, Memphis.—1. Tom Allen is out on bail. 2. Star actors or actresses divide the receipts of money taken at the theatre during their engagements, after deducting a sum of money, mutually agreed upon, technically called expenses. 3. The Wight Comedy Company recently disbanded in the West.

DAVID CRIMMINS, McKeesport.—Jim Turner (Red Jim) fought Jim Frawley, Jack Turner, Peter Joyce, Andy Duffy, Tom King, Jack Donnelly (three times), Ed. McDuff, and Jack Gallagher in this country. His father resides in this city, but when last we heard of him Jim was in Philadelphia.

S. H., St. Louis.—1. John C. Heenan was born May 2, 1834, and died Oct. 25, 1873, at Green-river Station, on the U. P. R. R., Wyoming Ter. 2. About $60,000. 3. New York City. 4. Heenan knocked Sayers through the ropes two or three times, but we do not think that the latter was thrown over them.

CHAS. H. COOPER, Muskogee.—1 Morrissey fought thrice in the P. R. 2. He was married when he fought Heenan. 3. Kadi has made the best mile-time on record on the running turf—1:41¼. 4. Goldsmith Maid's best time—2:14—is the best on record, trotting.

T. M. RICHARDSON, Stockton.—In the two races between the yachts Madeline and Countess of Dufferin for the America cup, the Canadian yacht was sailed by Capt. Cuthbert, Capt. Elsworth acting as pilot and Sam Greenwood handling sails.

R. W. G., St. Louis.—1. "A Winter's Tale" was produced in Booth's Theatre, this city, April 25, 1871, and was played six weeks, that being the only production of the play in that theatre. 2. The late T. B. De Walden was the author of "Darling." 3. He is still with us. 4. No.

GEATTLE, Lumberwoods.—1. Because England is a part of the island of Great Britain, and therefore not *on* the continent. 2. There is a Mr. Wallack managing a theatrical company in the West. He is not related to Lester Wallack.

C. W. K., Alliance.—1. If there has been any census-taking in Cleveland, O., this year, we have not received its figures. At the last national census (1870) that city had a population of 92,846. 2. Heenan and King fought twenty-four rounds.

F. A. E., Ottawa.—Our impression is that "Mark Twain" was never a pilot anywhere except in the vicinity of Hog River, Hartford, Ct. But S. and E. can read his book and decide for themselves as to whether or not he says therein he was a pilot on the Mississippi River.

A. AND M., Galveston.—It is quite likely that one of the gentlemen has at some time or another acted as counsel for the other; but we could not venture to give a definite answer without first intruding upon the privacy of either, which is not desirable.

C. W. B., Ottawa.—1 At poker, a player can *call* his hand what he pleases. It is the showing of cards, and not the calling of them, that wins the money. 2. Both hands being shown in full, the higher one takes the money.

CONSTANT READER.—The nativity of criminals is an interesting study, and it would be worth your while to have a chat on that subject with the Warden of the Tombs, or with some experienced criminal lawyer.

MENTH, PIP. OL.—A and B were out, their low counting before C and D could count the jack they had made in play. The order is high, low, jack, game, except when the dealer turns jack, and then it is jack, high, low, game.

H. R. E., Ilion.—The circulation of a newspaper, and also the salaries of its employes, being private matters, cannot be arrived at authoritatively, and we do not answer questions on the strength of rumor merely.

A. S. R.—1. Slavin's Original Georgia Jubilee Singers claim to be the first troupe of that kind that ever sang in "Uncle Tom's Cabin." 2. It is purely a matter of opinion which troupe is the best.

C. L. S., St. Petersburg.—1. Larry Tooley is a Dutch comedian, but he sometimes plays Irish characters. 2. Republican, probably, but the vote is so close that naught but official returns will determine.

A READER, Kasson.—Between the first dealing and the draw at poker, the cards are not to be shuffled unless, to prevent attempted fraud, the bulk of the players demand it.

BARA.—1. Having himself combined to seven in the first instance, A could not, at his next play or at any other time, change that seven to eight by adding an ace from his hand or from anywhere else. 2. It is a sweep.

TUCKER, Little Rock.—The dealer, not wanting the "widow" after B and C had passed it, and D had knocked, should have turned it up for B and C to pick a card from once each, if either desired a card.

G. L. B., Philadelphia.—The City of Boston left here Jan. 25, 1870, left Halifax Jan. 28 following, and was not again heard of. She was not making the western passage, as you seem to think.

BASTANTE, San Francisco.—If Hayes is chosen, either by the Electoral College or by the House of Representatives, you will win, notwithstanding the 4th of next March will fall on Sunday.

OSCAR, Oakland.—1. We cannot tell you the present whereabouts of G. W. Jester the ventriloquist. When we last heard of him he was in California. 2. Dan Bryant died April 10, 1875.

CHAS. NEVINS, St. John.—1. You fail to mention which of the three English crews you mean. 2. The time credited to Wallace Ross, 28min. 30sec., is the best of which we have a record for a four-mile turning race, single sculls.

READER, Phila.—Stonehenge's is the best work on hunting dogs, their diseases, cure, etc.; price, $5.50. James' work, entitled "Terrier Dogs," is sold for $1. Both can be had of Ed. James, who advertises.

D. M., Fall River.—Write to Ed. James, as per his advertisement, and he will supply you with wooden shoes for Dutch business at $3 per pair, and morocco clogs for female characters for $4 per pair.

H. S. CUNNINGHAM, Salina.—The parties who tied on nine birds shoot off for first and second money, unless they mutually agree to divide. The man who killed seven is out of it.

PIQUET, St. Louis.—John C. Heenan and Tom Sayers fought once only, the match ending in the drawing of the money and the relinquishment of "the belt" by Sayers to the editor of *Bell's Life*.

T. J. S., Louisville.—The Johnston to whom you refer is a gate-money walker, and never, that we are aware of, engaged in a bona-fide match, either against a competitor or against time.

G. V. C., Flushing.—1. John Morrissey never lost a prize-fight. 2. Cannot say. She was born in Ireland. 3. Joe Coburn is 5ft. 8½in. in his stocking feet. 4. Never defeated in the ring. 5. He was born in Ireland.

OLD SUBSCRIBER, Omaha.—A large portion of what until two years ago was a part of Westchester County is now in the city and county of New York.

F. H. C., New Haven.—He is a citizen of the U. S., no matter where he was born, if his father was an American citizen at that time.

CONSTANT READER, Elizabeth.—Explain what is meant by States paying taxes to the U. S. Government, and let A name the three States.

D. J.—The woman cannot marry in that State which granted the decree of divorce. The man can marry anywhere.

E. C. R., Wilkesbarre.—We do not procure engagements for any persons. Apply personally to the manager of some company that may visit your town.

SUBSCRIBER, Albany.—The Derby is not strictly a weight-for-age race, for only horses of a certain given age are eligible.

O. W. J., Sedalia.—Samuel J. Tilden's majority, when he was elected Governor of New York, was 38,549. His excess over John A. Dix was 50,317.

ECKIE, Quincy.—We presume you meant to ask if a jack turned up at all-fours (or seven-up) counts the dealer if the cards are subsequently run. Yes.

R. J. L., New Haven.—Parallel bars may have been used by professionals upon the stage; but horizontal bars prove much more effective.

B. A. E., Portsmouth.—The cards were to be played out, and if C, who gave three, could make jack and game, his high, counting before B's low, would put him (C) out.

RASPU, Holyoke.—Send three dollars to Col. T. Allston Brown, No. 9 West Fourth street, this city, for a copy of his "Showman's Guide."

L. SUBSCRIBER, Boston.—At the last U. S. census (1870) there were 112,366 buildings in Philadelphia, and 64,044 in New York.

READER, Buffalo.—There is a St John in New Brunswick. We have no ready means of ascertaining if there is a St. John in Nova Scotia or not.

A. K., Cincinnati.—If neither knew that a third candidate was running, then the bet is a draw, as they were wagering upon a condition of things that had no existence.

R. N.—The Cobham Stud Company gave 12,500 guineas for Blair Athol, and Capt. Ray paid 6,000 guineas for Gladiateur.

P. C. H. B.—Neither nine you mention could be made to work well together, nor would they be likely to win the championship.

J. B. ASHTON.—"Suppose the batter calls for and strikes at a high ball, is he out?"......No; one strike is to be called, unless he hits it.

E. F. McD.—We have yet to see a game of baseball played without an error. We have no data on which to decide your bet. Write to Mr. Spalding of the Chicago Club.

A. A. B., St. John.—If it was agreed that only one base should be made on a passed ball, then the run scored should not be counted. If not, it should.

T. G., Fort McHenry.—It is an enterprise of the Spanish Government, but there are no regularly accredited agents in this country.

CIGARS.—It is customary and proper for the gentleman from whom a "light" is requested to present the fire-end of his cigar.

J. W. D., Paterson.—Because we have the same news from other sources. We only want routes ahead of traveling troupes.

C. H. CONNER, Milton.—Six even innings having been completed when the game was called, the contest must be decided by the score at the end of said inning.

F. S. ADAMS, Hartford.—Though to a certain degree responsible, it is not probable that any penalty would have been inflicted.

M. D., Erie.—There was no competition for prizes by brass or other bands at the Boston Peace Jubilee.

J. GALLAGHER, Chicago.—Our advice to you is to stick to your legitimate business.

MATTEAWAN.—Morrissey was born at Templemore, County Tipperary, Ireland, Feb. 5, 1831.

CRESCENT CITY, New Orleans.—We have written for particulars, but as yet have not received them.

FRED. W., Newark.—Send to Ed. James, 88 Centre street, this city, for a catalogue.

ZERO, Pittsburg.—Josh Ward's best time for five miles is 35min. 10sec.

J. A. MURTAGH, Westchester.—Billy Edwards' height is 5ft. 4 5-8in., and his latest fighting weight 128lb.

HARPIST.—Brown & Buckwell, harp manufacturers, 110 Houston street, New York.

T. R., Syracuse.—Such a matter does not rest upon the decision of the Vice-president.

E., Ottawa.—If the majority was precisely what A said it would be, of course A wins.

H. E. B., North Adams.—The player who holds the ace is out, no matter when the other makes or saves jack.

CONSTANT READER, Cleveland.—A could count three or anything he made above that number.

M. H. P., Bucyrus.—If the charge of fraud is sustained, and Hudson gets his seat, that will settle the bet.

J. B. C., Ashaway.—Write to the secretary of the National Trotting Association.

E. M., Virginia.—The story is a very old one; but John Brougham adapted it to Lester Wallack.

LITTLE HATCHET, Jamestown.—You win, as Williams had no majority whatever in Indiana.

A. T., Kingston.—Address C. H. Mallory & Co., 153 Maiden lane, this city. They are the agents and owners.

T. S. AND D. A., Philadelphia.—Did not give 60,000 majority when?

STAKEHOLDER, Keene.—In cutting for deal at euchre, high wins.

BUCK, Chicago.—Only the votes of States are valid in a Presidential election.

G. H. VAN B., Pittsfield.—George L. Fox is residing with his family in Brooklyn, L. I.

R. A. T.—At that age you would not be too old to learn acrobatic feats.

F., Poughkeepsie.—Pronounced as if spelled Shorg-rorn and Boo-se-co.

SCHENECTADY.—George Palmer's fastest record is 2:19¾.

STILES.—Probably yes; but we have no figures reliable enough to decide a wager by.

A CONSTANT READER.—The salary of the Prime Minister of England is £5,000 per year.

ARGUMENT, Baltimore.—It will be a draw if Presidential electors are not voted for in Washington, D. C.

W. F. S., Chicago.—In numbering your folios, please start afresh with each classification.

UNFORTUNATE.—Consult a first-class surgeon, or even a physician.

H. W. M., Wintersel.—Ten Broeck's four-mile time is 7:15¾.

QUINCY POINT.—A flush with an ace in it beats a king-high flush.

No. 1.—The bet will be a draw unless Presidential electors are voted for in Washington, D. C.

C. J. D., Washington.—Goldsmith Maid was foaled in 1857.

D. W., Angola.—Yes; the judges can decide bets off, under the rules of the National Association.

W. S. D., Cincinnati.—See answer to "No. 1," which will apply as well to Georgetown, D. C., as to Washington.

N. B. L., Phila.—Four eights and a seven, at cribbage, count twenty.

GUSS, Boston.—1. No. 2. Have not seen it published yet.

T. S., Meadville.—It is not good enough for publication.

HAPPY THOUGHT.—Lawrence Barrett was born in 1838.

G. B. S., Racine.—285 on July 16, 1864, was the highest.

BOB PRESTON, Sunbury.—We are without such record.

N. Y. M., St. Louis.—The score was printed last week.

N. P. B., Sharon.—The company probably disbanded.

C. A. R., St. Louis.—See City Summary of this issue.

J. W., Chicago.—You win. He is not yet fifty-four.

J. D. C., Richfield.—A is out on his turned-up jack.

H. M.—Three sixes beat three aces at poker dice.

F. J. B., Buffalo.—There is no such publication.

DECLINED.—"The Drummer," "My Little Nell."

HAINES, Elkhart.—B loses the ten-dollar bet.

ARCTIC, Putnam.—Pedro counts after game.

SUBSCRIBER, Boston.—Have not the record.

SUBSCRIBER.—See THE CLIPPER ALMANAC.

A. J. C., Winsted.—Not that we know of.

J. B., Syracuse.—See answer to "No. 1."

THOS. EVANS, St. Stephen.—You win.

ED. P. CRAFT.—Out of print.

R. J. NAPPER.—Out of print.

X. Y. Z., Phila.—You win.

H. P. B.—We cannot say.

W. B. Y., Topeka.—Six.

W. AND A.—No.

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THE THEATRES, considering the political excitement everywhere, may be said to be doing an extraordinarily good business, taking an average of the entire lot. A few, where the charms of female loveliness are exposed to the critical gaze of the lovers of statuesque and sculpturesque art, are doing a *wonderful* trade in the cause of art and science; while the trials and tribulations of the colored race, as exemplified in the alleged checkered career of Uncle Tom," bring thousands to tiers at the Grand Opera-house; at the same time that our variety theatres, where a little loveliness is sandwiched between the eccentricities of the Ethiopian and the comicalities of our Celtic and Teutonic brethren, are doing a really surprising business in the face of an exciting political race for the Presidential purse. We are not at a loss, however, to account for this rise in theatrical stock; for to the Centennial pilgrim may the credit be awarded. Although he moves about on economical principles, nevertheless he is bound to take in all the sights and marvels of this great city. With the termination of the Centennial Exposition, the cessation of the pilgrimage to that gigantic show, and the wind-up of cheap fares and travel, our theatres will have to rely upon our own population and the ordinary incoming of strangers whose errand is business *and* pleasure. Our managers, doubtless, understand this pretty well; they see that the weary pilgrim will soon conclude his self-imposed task of doing the Centennial *and* the city of New York, and they are trimming their sails accordingly, preparing new plays, rehearsing fresh performers, and drilling in the "numerous auxilliary." The Presidential election takes place on Tuesday next, Nov. 7; on the following Friday, November 10, the World's Fair comes to a finale; and on the succeeding Monday, November 13, a new order of things will be put in operation at our many places of amusement, and the struggle will commence in earnest. What the result will be, what the end of these revivals and new plays and fresh appearances, cannot easily be foretold. Winter is approaching, the times are out of oint, retrenchment is the watchword, and economy will be the rule. We have a large number of theatres in this city—more, in fact, than can be sustained except in a season of remarkable prosperity everywhere, and in every department of trade and commerce. This we are not likely to see this Winter. While some theatres will make money, the larger number, in all probability, will sadly feel the depressing effects of the times, and extraordinary efforts will be required to keep them in operation. It behooves managers, therefore, to provide first-class entertainments, participated in by first-class performers; mediocre talent alone will not answer. When good plays are ready, meritorious specialties properly rehearsed, companies well drilled, and a fair distribution of the parts has been made, then let managers spend a little money in the way of advertising and show-bill printing, in order that their attractions may be clearly set before the public, and thus create an interest in advance. If a manager has a good play, an intelligent star, a clever list of specialties, it will pay him to advertise them largely, but in such way as his honest judgment and experience may deem best; but he cannot make a bad play a good one by advertising it. The public understand what is good and what is bad. Properly presented and well acted, a good play will advertise itself after the printer has fairly introduced it and interested the public in it. Whatever is to be done should be well done, and the extra expense insured in "getting the best" will be returned with interest. We cannot reasonably look for *very* long runs this Winter unless the plays are *very* good ones; and even then it is not likely that any of them will attain to a thousand and one nights, as was the case with the "Arabian Nights'" entertainments.

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ANOTHER PARTY of seafaring men have succeeded in locating the North Pole; but, owing to a cold snap which set in just as they were within four hundred miles of the Pole, they were obliged to halt between two opinions—one formed by a barrier of ice one hundred and fifty feet thick, and the other by the absence of the light of other days, the sun that shines for all never once coming up smiling during a period of several months. In such a strait can we censure those Arctic explorers for giving themselves the benefit of the doubt, and deciding to thaw out by a return to more congenial climes? And what if they had succeeded in reaching the Pole? Now, this is a point where the ingenuity of man is at fault; for up to this time the most scientific of this enlightened age have shirked the question of the disposition of the great stick. Isn't it far better to let it remain in its isolated state than to attempt to bring it down here, and run the risk of its being split up in the chops of the sea? Let our explorers rest a while, and let the gigantic icicle of the north have a rest as well. Having escaped the perils of the northern regions, our discoverers should be content. Let them not turn back, but remember the sad fate of Mrs. Lott.

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GENTLEMEN who earn an honest living by straddling the fence during exciting election campaigns are beginning to attract considerable attention. Already quite a number have been convinced of the folly of their half-way policy, and have turned over a new leaf. This at least shows that the political man is ever open to conviction.

◆

"OUR JIM" went over to Brother Talmage's to see the philosopher Tupper. When he got back we asked him if there was any difference between the philosopher and himself. The boy pondered a while. "Guess not," said he; "for I'm one wise, and he's *other wise*."

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IT IS TO BE HOPED that Engineer Newton will see to clearing Salt River of all obstructions, in view of the great tide of travel that will set in in that direction next week.

◆

GROUNDS OF COMPLAINT—those of the Exposition when there's a crowd present.

## THE COMING FIGHT.

We are considerably worked up over the political whirlwind which is a-stalking through the country, and filling with awe the souls of men. We have gone one eye on each of the gentlemen who aspire to Presidential honors, and we have done our best to keep that one eye unbiased and uninfluenced by party affiliations; but it bothers us to select the winner, and therefore we abstain from visiting the pool-rooms which lend such an additional interest to the sights of New York. We do not consider that Peter Cooper has quite as good a chance as either of the other gentlemen who have entered for this triangular fight. He seems to be a good, pious sort of man—a man who, in taking up a collection in church, would deposit the proceeds where they of right belonged; but we fear that Peter would lack backbone in an emergency, for he is not favorable to war when peace can attain a victory no less renowned; yet still we don't want a man at the head of the nation who will permit a foreign renegade to knock a chip off his hat without in *some* way resenting the insult. And so, as much as we respect and honor the venerable Peter, we do not believe he will go in a-kiting. The other gentlemen have a much better chance, and yet one of them must be defeated; but who the defeated one is to be, or who the victorious candidate—aye, there's the rub; and if our English friends had not rubbed out brother Slade, his slate might have told the tale, and thus ended the difficulty at once. They tell us of a solid South and a solid North, but nothing is said about the unsolid West or the rising East. Have they forgotten that the eyes of Delaware are upon them? Have they lost sight of Rhode Island and her tributaries? Each faction claims that its own State must be the battle-ground; that, as goes that State, so will go the Union! There is evidently a mistake here, and some of the claimants will be out in their calculations. It is in the great Empire State that the decisive battle will be fought, and here the victory will be won. When Tilden leaves this great city, with thousands of triumphant laurels encircling his brow, and when he goes out and upward, advancing along the line, gathering force at each successive step, as he nears Cayuga bridge the war cry of the advancing hosts of Hayes will be heard, and there and then will come the shock of war! Then it will be that every man will be expected to do his duty. Then the solidified South will advance her halberds, and then the frozen North will hurl her javelins; and just there it is, just there at the bridge of Cayuga, that the final struggle will take place, where the strongest army shall hew their way to victory or death. We have thoroughly canvassed the situation, and we can arrive at no other conclusion than that one or the other of these giant warriors will here find his reward. Tuesday next will be the day of battle, and on that day every Sitting Bull, every man of wealth, every honest son of toil, should deposit his ballot in the cause of freedom and our country.

◆

THIS CENTENNIAL YEAR has accomplished wonders, and there is no knowing where its beneficial results will end. Some years ago, buoyed up by the record of fast time made in this country by American horses, Richard Ten Broeck, Esq., conceived the happy idea of taking his stud of thoroughbreds to England, and there bearding the lion in his den, figuratively speaking; but the expedition soon discovered that time was no criterion to go by in that country, for the victories that perched upon our equine banners were as scarce as lost Charley Ross. So Richard, when he became himself again, bound up his wounds, called for another horse, and came away. But we are not a people to sit down calmly and brood over our misfortunes; the Centennial nerved us to greater exertions, and some time ago we sent over a fresh batch of thoroughbreds, and at the Newmarket Houghton Meeting, on Oct. 26, the American horse Bay Final made a burst, and succeeded in chalking a dead heat with the English horse Broadside; and, in running off the tie, Bay Final made a final effort, the British Broadside missed fire, and *our* bob-tail bay won the race, and thus added another to the many laurels with which we have been crowned during this our Centennial year.

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IT WAS A MOOTED question during the week just closed as to which of the then coming men would reach this city first, Tweed or Stokes; but the cards ran in favor of the latter, who arrived here on Saturday evening last, direct from the fastnesses of Auburn. The friends of Tweed were considerably depressed when it was learned that he was beaten for first place. Mr. Stokes does not consider that he has been kindly treated since that little unpleasantness occurred some five years ago; but "he may be happy yet." He doesn't want to Mount Auburn again.

◆

TORCHLIGHT PROCESSIONS and indoor amusements do not harmonize, as was made painfully manifest on Thursday evening, Oct. 26, when a political outdoor demonstration took place, which was witnessed by a concourse of spectators that lined every street through which the torchlight procession passed. The theatres, as a result of this free show, were but lightly attended, and the treasurers went home sad and discouraged.

◆

IT'S NONE of our business, but we dislike to see a man wearing an old hat when he can afford a new one. We met Sandy Bloomer t'other day, and his looked *awful* seedy. We remarked it, and said: "Looks rough, Sandy." "All right, old boy; I expect to get a *bettor* one next Wednesday." That was funny, wasn't it?

◆

SOMETIMES we sit for hours, and just wonder what our baseball players will do this Winter. We have often thought that if the main building at the Centennial could be heated properly, so that the boys would feel comfortable, it might be the very spot for our "national game." Happy thought!

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AND NOW it is said that soothing syrup will kill; that a little girl recently died in Hoboken from the effects of an extra dose of Mrs. Winslow's innocent concoction. First it was trichinæted ham, then it was mushrooms, and now it is soothing syrup. Next they will be wanting to add whiskey to the list.

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LET'S SEE—guess it was Adams who said "I aint dead yet." Why doesn't Vanderbilt try something of the sort, and thereby become still more famous than he is?

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"THEY SAY" that there's another split in Tammany. Doubtless the work of the little hatchet, which cannot lie still any longer.

## NEWS OF THE WEEK BOILED DOWN.

⁂ On Oct. 23: A collision between Centennial excursion trains occurred at Sandburg, N. Y., causing the death of Manford W. Boomer, and severely wounding eight other persons......Fox D. Eldridge shot and killed himself in Boston, Mass......Joseph Trendall committed suicide by drowning in this city......Thomas Platt was assaulted and perhaps fatally injured with an axe by his wife......Miss Stella Hutton, aged 18, ended her life by taking a dose of arsenic..... European dispatches announced that if certain concessions which Russia was about to demand of the Porte are refused, that country, Greece and Roumania will at once declare war against Turkey; that Leonard Amblam, a Belgian murderer, killed the officer who had him in charge; that great distress was apprehended in the Presidency of Bombay, India; and that Parliament has been prorogued till Dec. 12......Philip Carrigan was killed by a railroad accident near Nicholasville, Ky......Newell Kent was reported to have hung himself at Worcester, Vt., Oct. 21......John H. Schwamb of Jersey City, N. J, was sentenced to death for the murder of William Beite.

⁂ Oct. 24: A misplaced switch threw a passenger-train from the track near Evona Station, N. J., one man being killed and eight wounded......It was learned that Gen. Crook had captured 480 lodges of Red Cloud's and Red Leaf's bands, which were setting out on the war-path, deposed Red Cloud, and made Spotted Tail chief of the Sioux......Mrs. Mary Weeks of Portsmouth, N. H., was reported to have committed suicide by cutting her throat. ......Frank Wulhfarst, a farmer, was crushed to death by the upsetting of his loaded market-wagon, at Astoria, L. I......It was cabled that, as Turkey was willing to grant the six-weeks' armistice, Russia agreed to submit her other propositions to a conference; that a financial panic prevailed in Russia; that the Turks had captured Djunis; that President Espailiat has been deposed, and ex President Gonzales recalled to Santo Domingo; that four generals and many Republicans have been arrested in Spain; and that, in case of need, 217,000 Hungarian troops could be mobilized within eight days......At Newark, N. J., Patrick Carr, the wife-murderer, was sentenced to twenty years' imprisonment......Losses by fire: The Fort Wayne (Ind.) Agricultural Works—loss $29,900; the Consolidated Tobacco Factory, at Gilroy, Cal.—loss $200,000.

⁂ Oct. 25: Frank McConochie, having been rearrested by Detective Payne, on suspicion of having murdered little Maggie Bauer, near Valley Stream, L. I., confessed the crime......Ella Shelton (colored) of Elizabeth, N. J. was acquitted of the charge of murdering her deformed infant......Michael McGinn, who killed Patrick Hayde in this city, was convicted of murder in the second degree, and sentenced to imprisonment for life.........Charles Murphy was found drowned at Syracuse, N. Y......Henry Scales, colored, was reported to have been hung by the Cherokee authorities in the Illinois district, Oct. 21, for murder......News from abroad was to the effect that the Turkish Consul and his wife, at Tiflis, Asiatic Russia, had been assassinated; that Spain proposes an extradition treaty with the United States; that one hundred and twenty-six persons, including eighteen generals, have been arrested as accomplices in the recent conspiracy; and that the Russian Ambassador, Gen. Ignatieff, had an interview with the Sultan......It was stated that on the day previously, near Rushville, Ind., C. B. Brittain murdered his mother-in-law Mrs. John Rhoades, and then committed suicide.

⁂ Oct. 26: Miss Anna Spear committed suicide by shooting, in Cincinnati, O......E. W. Hawkins, one of the proprietors of the St. Johnsbury (Vt.) Granite Company's Works, was killed by a derrick falling upon him .... Edward Ryan was drowned at Providence, R. I......Jacob Plauff stabbed and killed Louis Emmill at Haverhill, Mass .... James T. Brickett was run over and killed by a freight train at Haverhill Oct. 26......The body of C. C. Holmes, a coffee broker of this city, was found in the East River, his appearance suggesting robbery and murder. ......President Grant appointed Nov. 30 as a day of Thanksgiving......Edward Ryan was drowned in Warren River, R. I......Franc A. Wooley was shot and probably fatally wounded by his brother Solon.. Foreign telegrams stated that the Turkish Consul-general and wife at Tiflis, whose assassination was reported, were murdered by robbers; that the students of the University of Pesth, Hungary, who have been forbidden by the police to make a contemplated torchlight demonstration in honor of the Turkish Counsel, have determined to disregard the prohibition; that the interview between General Ignatieff and the Sultan was very conciliatory; that Dervish Pasha's attack on the southern frontier of Montenegro had ended in a complete failure; that Leonard Aublain, who escaped from a railway-car in Belgium after having murdered the officer, was captured in France; and that one thousand troops had arrived at Havana, Cuba, from Spain......The schooner Annapolis was reported to have been lost, with all on board, in Fortune Bay, Newfoundland......Richard Nugent was burned to death, and three others severely injured, by a fire at St. John's, N. B.

⁂ Oct. 27: Hill and Fulham, the Elwood murderers, were hanged at May's Landing, N. J......Engineer John Duen and Fireman Patrick McAuliffe lost their lives by a railroad accident at Hawthorne, N. J......John Gover of Millbury, Mass., was killed by falling from a wagon...... William R. Hastings, supposed to be from Jackson C. H., Ohio, committed suicide in Philadelphia........Cable dispatches stated that more troops had been sent from England to Malta; that the Serbian Minister of War has resigned on account of a disagreement with Gen. Tchernayeff; that the conspiracy charge against Slade, the American spirit medium, had been dismissed in London, but he is still being prosecuted under the Vagrancy act; that a plurality of National Liberal deputies had been elected in Prussia; and that the steamer Alert had returned to England from the polar regions ....Losses by fire: B. C. Haseltine's photographic gallery and James Parker's hat store, at Boston, Mass.—loss $4,000, covered by insurance; Roach, Brown & Co.'s and John Carbide's stores, at Boston.—loss $2,800, covered by insurance; the greater part of the business portion of Reynoldsburg, O.

⁂ Oct. 28: Edward S. Stokes, the slayer of James Fisk Jr., was released from the Auburn, N. Y., prison...... Three Methodist ministers were reported to have been shot, it was thought fatally, in Pope County, Kansas, by illicit distillers named Hughes and Hale, who probably mistook them for revenue officers.......At Washington, D. C., Joannah Turbin, colored, was found guilty of the murder of her husband.......Martin R. Shiner of Newton, N. J., committed suicide by taking poison......Hon. W. J. Lewis of Tremont was accidentally killed while walking down the slope of a colliery at Pottsville, Pa......Many buildings were reported to have been destroyed, vessels wrecked and lives lost, by a terrible hurricane at Grand Caymans Island, W. I......Charles Lee of Jersey City, N. J., shot himself fatally......The Marquis de Tallyrand wrote a letter to the Paris *Figaro*, refuting the imputations against America contained in a letter from French Centennial Commissioner M. du Sommerard......Losses by fire: The Fort Stanwix Knitting-mill, in Rome, N. Y.—loss $65,000, insured for about $40,000; buildings on the Fair ground at New Orleans, La.—loss $25,000; W. E. Baker's white porcelein buildings, etc., at Wellsley, Mass.—loss $6,000, insurance $1,000.

⁂ Oct. 29: Frederick Detrick, a saloon keeper in this city, hung himself......Two negro women named Annie Simmons and Mary Boules fought with knives in Louisville, Ky., the latter receiving terrible injuries......Jailer Slaughter of Owensboro, Ky., was knocked down and seriously injured by two escaping prisoners......Hon. Samuel Josephs and others were arrested in Philadelphia on a charge of conspiracy to issue 50,000 forged poll-tax receipts for use on election-day.......Absent residents of Savannah, Ga., were advised not to return until after the frost sets in.......Foreign telegrams stated that U. S. Minister Washburn had asked of Duke Decazes explanations of the calumnies contained in M. du Sommerard's letter, and that the alleged author thereof declared the story apocryphal; that the ships Alert and Discovery of the Arctic expedition had arrived at Queenstown, Ireland, and a published narrative of the expedition states that when at Polaris Bay the Discovery hoisted the American flag and fired a salute as a brazen tablet, appropriately inscribed, was placed over the grave of Captain Hall of the Polaris; that the French and German ambassadors at Constantinople, Turkey, have been instructed to support the proposal for a six weeks' armistice; that a dispatch from Berlin says the triple alliance cannot be shaken, and adds that, in the event of a conference, Russia will energetically uphold therein the programme of pacification originated by England; that Gen. Tchernayeff had ordered the inhabitants to evacuate Deligrad; and that the Pope having desired to divide the Archbishopric of Lyons into two dioceses without the assent of the French Government, the latter has issued a decree forbidding such division.

⁂ Oct. 30: Cable dispatches stated that a letter had appeared in the Paris *Figaro*, from M. du Sommerard, in which he declares that the letter printed over his signature, containing base charges concerning the management of the Centennial, etc., was an entire fabrication, which he is prepared to prove by documentary evidence; that the Serbian army under Tchernayeff had been routed, and a panic prevailed at Belgrade......William Hawthorne, aged 72, of Hagerstown, Md., was reported to have been murdered by his son-in-law Thomas Stevens......Three men, named Laughlin, Lennen and Collegen, were arrested at Locustdale, Pa., charged with having murdered John Boshen.

## DEATH'S DOINGS.

### Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

AUDLEY, Alexander—Son of Robert A. Audley, a native of France, and who, upwards of sixty years ago, was in business in Philadelphia as a merchant. As a boy, Alexander Audley found employment in the drug-store of Lehman & Smith—afterwards Lehman & Roberts—where he continued for many years, ultimately becoming a partner in the house when the firm was changed to A. S. & E. Roberts. He was an active member of the French Benevolent Society—Philadelphia, Oct. 22.

CAMPBELL, Frank—Brother of Bartley T. Campbell the dramatist—Carylina Bluffs, Red River, La., Oct. 10.

CASEY, Sister Ignatia—Superior of St. Joseph's Roman Catholic Hospital, Philadelphia—that city, Oct. 24.

CRESSON, John B.—Philadelphia druggist—there, Oct. 23, aged 58.

CAMPBELL, James K.—A drygoods merchant in Philadelphia. During the Rebellion he served with the Seventy-second Regiment, P. V.—that city, Oct. 27, aged 37.

DOWNING, John S.—A well known real-estate dealer in Philadelphia—that city, Oct. 20, aged 62.

ENOS, Don Carlos—Formerly in business in Philadelphia as a real-estate broker. He was a member of the Select Council from the Twenty-fourth Ward from 1866 to 1868—Philadelphia, Oct. 24.

GILLETT, Ransom H.—A skillful criminal lawyer, author of "The Life and Trials of Silas Wright," and with Charles O'Conor counsel for Jefferson Davis when the latter was arraigned by the U. S. Government. Born in New Lebanon, Columbia County, N. Y., Jan. 27, 1800, his youth being passed in Saratoga County. At the early age of nineteen, before commencing the study of the law, he took up his residence at Ogdensburg, St. Lawrence County, where he remained for many years, teaching school during the Winter and attending the St. Lawrence Academy during the Summer months. He studied law in the office of Silas Wright, at Canton, in 1821, when Mr. Wright was postmaster, using part of his office for a post-office. He was admitted to the bar in 1833; and it was not many years before Mr. Gillett became one of the most prominent lawyers and politicians north of Albany. In 1827 he was Brigade-inspector of the Forty-ninth Militia Brigade, and continued in that position for ten years. In February, 1830, he was appointed postmaster at Ogdensburg. In 1832 he was a member of the Convention which nominated General Jackson for the Presidency. In the same year he was elected to Congress, and was re-elected in 1834. In 1837 he was appointed a Commissioner to the New York Indian tribes. In 1840 he was a member of the Convention which nominated Van Buren for the Presidency. In 1845 President Polk appointed him Register of the Treasury, in which office he served until 1847, when he was made Solicitor of the same department. In 1849 he returned to New York, and resumed the practice of the law. In 1855 he became assistant counsellor to the Attorney-general of the United States Commissioner of Claims and of Patents, and has since held other minor but lucrative offices. He held the office of Solicitor of the Commissioner of Claims until 1861—Lebanon Springs, N. Y., Oct. 24, aged 70.

HOPPS, Lewis—A native of Westchester County, N. Y., but early in life made this city his residence and engaged in the business of a clothier. He was long connected with the Volunteer Fire Department, and was at one time foreman of Eagle Hose No. 1. As a Republican politician he was active in the Fifteenth Ward, and president of the Lincoln Club—this city, Oct. 21.

HILYARD, James S.—An aged member of the Society of Friends, and for many years a leading builder in this city. For the past quarter of a century he had not been in business, and latterly had resided in Burlington County, N. J.—Rancocas, N. J., about Oct. 22.

HASTINGS, William K.—A resident of Jackson County, O., where some years ago he was Judge of the Court of Common Pleas. Being defeated for the same office about 1873, he conceived the idea that there was a political conspiracy against him, and this unsettled his mind. Suicide by shooting—Philadelphia, Oct. 27, aged 51.

JONES, John H.—A native of the eastern shore of Maryland, and a printer by trade. After becoming of age he removed to Philadelphia, and there entered into the firm of Barrett & Jones, who soon became publishers of *The Sun*. Afterwards he became the publisher of *The American Banner* in Philadelphia, and, removing to Camden, N. J., was one of the owners and editors of *The Camden Democrat*. There he was elected to the State Legislature, and in 1873 was chosen Mayor of Camden—that city, Oct. 27, aged 65.

JOHNSON, Dr. W. P.—A well-known physician of Washington, D. C., where he had resided for many years—there, Oct. 24, aged 65.

JULIEN, Joseph—Clockmaker in Paris, France, who, about 1849-50, designed an apparatus for controlling a balloon by means of a screw moved by springs. Died in a mad-house—France, recently.

LANE, Nathan—An old New York merchant, and brother of the George W. Lane who was City-chamberlain under the late Mayor William C. Havemeyer. He was born in Red Hook, Putnam County, N. Y., and began his business career in this city as a clerk in the establishment of the late Arthur Tappan. He afterwards engaged in the stationery business as a partner of Mr. Edward A. Lambert, who was afterwards Mayor of the city of Brooklyn. At one time he was an active member of the old Volunteer Fire Department, serving as foreman of Pearl Hose Company No. 28. He had also been for many years a member of the New York Chamber of Commerce. Several years ago he selected Brooklyn as his place of residence, and at once took an active part in the church life of that city, becoming a member of the Clinton-street Presbyterian Church. He was also the treasurer of the Board of Church Extension of that denomination, and an active member of several benevolent associations, among them the Merchants' Benevolent Association and Altair Lodge 601, F. A. M. of Brooklyn—Brooklyn, N. Y., Oct. 25, aged 61.

LINGARD, George A.—Comedian. (See City Summary)—this city, Oct. 28, aged 49.

MILLS, Mary Ann—Wife of Captain William A. Mills—Pensacola, Fla., Oct. 27.

MERRILL, Mary C.—Wife of Capt. Edward Merrill—New Bedford, Mass., Oct. 18.

PEARSON, Mrs. Eliza—Widow of Isaac Green Pearson, who for many years was prominently identified with the insurance interests of this city. The lady was the daughter of Nathan Bond, formerly of Boston. The family is connected by marriage with that of James Kirke Paulding the novelist—this city, Oct. 28, aged 81.

PEALE, James—Son of James Peale the artist, and nephew of the celebrated painter and naturalist Charles Wilson Peale. When a young man he became clerk in the Bank of the United States, remaining there until that institution failed, when he became bookkeeper in the Farmers and Mechanics' Bank, which position he held until within a year ago—Philadelphia, Oct. 27, aged 87.

RICHARDSON, Elizabeth—Wife of Prof. Leonard Woods Richardson, and daughter of the Rev. D. R. Austin of South Norwalk, Ct.—Hartford, Ct., Oct. 24.

SMITH, Capt. George W.—Born in this city in 1817, and for forty-one years connected with the Seventh Regiment. Towards maturity he became a land-surveyor, and on June 11, 1835, he joined the Seventh Regiment, being commissioned second lieutenant in 1837; first lieutenant in 1839, and captain in 1840. He resigned his captain's commission in 1844, and in that year accepted a first-lieutenant's commission in Company H, of which he became captain in 1864, being honorably discharged from that position, and also from the militia service, on Sept. 26 last, as a supplementary proceeding to his resignation. Of apoplexy—this city, Oct. 27, aged 59.

TINGLEY JR., Clement—Of the stock-brokerage firm of Scott & Co., Philadelphia—Merchantville, N. J., Oct. 27.

TAYLOR, Willis—Long a well-known clothier in Philadelphia, where one of his sons is engaged in the same business, while another is one of the managers of the House of Correction—that city, Feb. 26, aged 67.

WALKER, Dr. Hamilton—Son of John Walker of Buenos Ayres, S. A.—this city, Oct. 24.

YATES JR., Washington—Of the Philadelphia firm of Yates & Son, dealers in coal—that city, Oct. 22, aged 24.

ZERMAN, Dr. Francis—Druggist and physician in Philadelphia—that city, Oct. 24, aged 52.

## THE TRIGGER.

### RIFLEMEN AT CREEDMOOR.

Although the weather was very disagreeable, a heavy fall of snow in the morning being succeeded by a chilling rain, a number of marksmen assembled at Creedmoor, L. I., Oct. 28, to take part in the four competitions announced to occur. The first was at long range, for $250 in gold, offered by the Sharp Rifle Company, seventeen riflemen participating; distances, 800, 900 and 1,000yds., fifteen shots each. Seven of the shooters withdrew after firing at the shorter distances, and the scores made by the other ten were as follows: C. E. Blydenburgh, 65, 65, 68—198; E. H. Sanford, 66, 69, 63—198; H. S. Jewell, 64, 68, 63—195; L. Weber, 66, 67, 62—195; A. V. Canfield Jr., 72, 66, 55—193; H. A. Gildersleeve, 57, 65, 63—185; Wm. Hayes, 66, 66, 52—184; C. E. Overbaugh, 64, 61, 55—180; H. G. Baldwin, 62, 61, 55—178; G. L. Morse, 52, 62, 40—154. As by the conditions governing the contest the badge can only be won by a competitor who leads all others at each range, which no one did on this occasion, the trophy remains in the possession of the Association. Blydenburgh took one-quarter of the entrance fees. The Marksman's Badge was next contested for, at 200 and 500 yards; seventeen entries. Scores: J. L. Price, 41; James Harrison, George Waterman, 40 each; A. B. Van Heusen, 37; D. Chauncey Jr., 36; G. D. Scott and N. D. Wood, 35; J. A. Gee, 33; L. Cass, 32; J. R. Willard and W. Robertson, 28; C. H. Eagle, 26; J. W. Gardner, 25; E. W. Price, 23; W. J. Cochrane Jr., 20; H. M. Burdett, 19; G. H. Poole, 12. The members of the team which won the second prize in the late State competition at the Fall prize-meeting then contested individually for that trophy, which was won by Capt. J. L. Price of the Seventh Regiment, who made 85 out of a possible 100, each competitor firing ten shots at 200 yards, and a like number at 500. The other scores were: Lieut. McCartin, 80; Sergt. Barton, 78; A. B. Van Heusen, 77; A. Steele, 61; W. H. Devan, 58; T. R. Murphy, 41. In the next shoot, I Company, Seventh Regiment, and A Company, Twenty-third Regiment, contended for the Nevada State Badge, valued at $1,000, open to companies of not fewer than forty-six men belonging to the N. G. S. N. Y.; distances, 200 and 500 yards. The scores made were: Seventh Regiment, 1,042; Twenty-third Regiment, 956. Company A, Forty-eighth Regiment, shot at Oswego on the 27th, making a score of 1,169. The latter company were victorious last year. Company D, Seventy-first, were to have shot on Monday, Oct. 30.

A LADIES' RIFLE MATCH is to take place on Thursday, Nov. 2, constituting one of the attractions of the ladies' fair now being held in the basement of St. Stephen's Church, East Twenty-eighth street, this city.

GEORGE MILLER, aged 20, was accidentally shot dead while tending a target at the range of the Worcester (Mass.) Sportsmen's Club, on the afternoon of Oct. 24.

## THE TURF.

### MARYLAND FALL RACES.

FIRST DAY—WEDNESDAY, OCT. 25.

The seventh annual Fall race meeting of the Maryland Jockey Club commenced at Pimlico Park, near Baltimore, on Wednesday, Oct. 25, after a postponement of one day in consequence of unfavorable weather. Early in the forenoon heavy clouds portended rain, but fortunately they cleared away before the second race, the principal event of the day, was run. The attendance was large, and many of the leading turfmen of the South, West and East were present. The track was heavy and holding, and the calculations of trainers and owners were completely upset, the backers of favorites sustaining a series of defeats; for in every one of the four events decided the selected winner was defeated, and only in one instance was even the second favorite the winner. The judges were Messrs. Bowie, Booth, and Manson; timers, Messrs. H. P. McGrath and F. Hall; and the starter, Wm. M. Conner.

The first race was a dash of three-quarters of a mile, for a purse of $250, added to a sweepstakes of $15 each, entrance-money to second horse, for maidens of all ages. This brought out Doswell's Rappahannock and Sunbeam, Rodecap's Waller, West's Courier, Crouse's Serge, Chew's Odd Socks, McDaniel's Star of Elkhorn, Davis' Gale and Duffy's Danville. All the above are three-year-olds except Waller, who was a four-year-old from the West, and carried 108lb; the others carrying 95lb, except the filly Sunbeam, who had the usual allowance of 3lb for sex. In the pools Rappahannock and Sunbeam, Doswell's entry, had the call, selling for $70; Serge, $26; Courier, $20; Danville, $16; and the field, $30. The start was effected without loss of time, all getting off together. Danville was the first to show in front as they raced along the backstretch, with Waller at his quarters, and Courier, Odd Socks and Sunbeam in close pursuit, all three abreast. Danville maintained his lead past the half-mile pole and along the lower turn, where Courier collared him, and ran with him into the homestretch, where both were in difficulties. Sunbeam and Waller then singled themselves out, and a sharp struggle home ensued between them, their riders freely using whip and spur. The three-year-old, however, had always the best of it, and went under the string a clever winner by a length in 1:21½, Waller beating Danville a couple of lengths for second place and money, and the others beaten off.

The next was the most important race of the day and meeting. This was the Dixie Stakes for three-year-olds, $300 subscription, $100 forfeit, with $2,000 added by Messrs. A. B. Lewis & Co., who won this stake in 1874, and $2,000 by the Jockey Club, of which $1,200 went to the second horse and $800 to the third; two miles. The stake closed with sixty-four nominations, of which six came to the starting-post. These were P. Lorillard's Parole and Shirley, each carrying 107lb; A. Belmont's Sultana, 107lb; Dwyer Brothers' Vigil, 110lb; B. G. Thomas' Heretog, 110lb; and Doswell & Cammack's Algerine, 110lb. The closing pools on the race averaged as follows: Parole and Shirley, $225; Sultana, $80; Vigil, $45; Algerine, $40; Heretog, $32. After one false start, the horses were dispatched on their two-mile journey, Parole getting off first, Sultana next, with Vigil, Algerine, Heretog and Shirley following in the order given. Sultana gradually gained on Parole, and passed him before reaching the first quarter. She held the lead along the backstretch and lower turn; but, approaching the three-quarter pole, Parole collared and passed her. Coming up the homestretch, Vigil shot past Sultana, and was second to Parole as they went under the string for the second mile. Parole continued to lead his pursuers a couple of lengths along the backstretch and lower turn and into the homestretch, his partisans cheering lustily at his prospective victory. Midway up the stretch Spillman called upon Vigil for a final, decisive effort, and the game son of Virgil at once responded by collaring Parole at the furlong-pole and challenging him for the lead. The struggle was a hot one, but brief; for, when Barbee roused Parole with the whip, he swerved under the lash, and Vigil, running strong and straight, drew clean away from him, and galloped home an easy winner by six lengths in 3:41½; Parole was second, the same distance before Heretog, Algerine a bad fourth, and the others several lengths behind. On returning to weigh, Barbee made a claim of foul riding against Spillman, whom he charged with running into him. The judges, however, overruled the claim, and awarded the race to Vigil. By this victory the Dwyer Brothers have landed a very large stake, as they backed their entry with great spirit, even after the hope of their stable, Brother to Bassett, had gone lame. These gentlemen, who are new accessions to the turf, purchased a half interest in Vigil and Brother to Bassett only ten days previous to the race, paying Col. McDaniel $12,000 for his share. The stake was worth $11,600, out of which the second and third horses receive $1,200 and $800 respectively.

In the Central Stakes—for two-year olds, $50 subscription, play or pay, with $600 added, of which $100 to the second horse, one mile—five weighed in, viz., Belmont's Susquehanna, P. Lorillard's Bombast, McDaniel's Princeton, Bowie's Oriole, and Clabaugh's Cloverbrook. In the pools, Bombast had at first the call, but just before the start Princeton and Cloverbrook sold over him in one pool, they bringing $250 each; Bombast, $210; Susquehanna, $205; and Oriole, $80. There was great difficulty in getting them started, Oriole being very fractious. Cloverbrook and Princeton dashed away when the flag fell, and made the running at a strong pace, Cloverbrook leading a neck at the quarter-run in 25¾sec., with Oriole third. The pace continued hot to the half-mile, run in 52¼sec., Cloverbrook still leading Princeton a length, with the latter as far before Oriole and Bombast, and Susquehanna, running under a steady pull, in the rear. Entering the homestretch, the pace began to tell on Cloverbrook and Princeton, who were both passed by Bombast, and it looked as if the latter was going to compensate the Lorillard stable for their disappointment in the Dixie with Parole. He held the lead to the foot of the stand, where Brown, who had ridden with patience, brought up Susquehanna, challenged Bombast resolutely, and, after a brief struggle, had him beaten, and she galloped home a winner by two lengths in 1:49¾; Bombast second, six lengths before Princeton. Tickets in the mutuals paid $27.80.

The two-mile heats—for a purse of $700, for all ages, second horse to receive $100, maidens allowed, if 3yrs. old, 3lb; if 4yrs. old, 7lb; if 5yrs. old and upwards, 12lb—had five runners: Crouse's Add, 4yrs., 108lb; Longstaff's Partnership, 5yrs., 114lb; G. Lorillard's Tom Ochiltree 4yrs., 108lb; Brown's Paladin, 5yrs., 102lb; and Reed's Athlene, 3yrs., 92lb. There was little betting, Tom Ochiltree selling for $250, and the field for $95. In the first heat Add cut out the running throughout the first mile, followed in order by Partnership, Ochiltree and Paladin. On the second mile Partnership assumed the lead, and held it until entering the homestretch, when Tom Ochiltree challenged, and, having Partnership beaten, after a short struggle, won the heat by a length in 3:47¼; Add third, and Athlene with Paladin distanced. In the second heat Add made the running at a strong pace throughout, and, Tom Ochiltree being pumped out, Add won the heat in 3:43¼; Ochiltree distanced. Add then walked over for the purse.

SECOND DAY—THURSDAY, OCT. 26.

The weather on the second day of the meeting was clear and bright, and there was a large assemblage on the course. The track was greatly improved, and the going was moderately good. Messrs. Bowie, Travers and Thomas officiated as judges, and Messrs. Hall and Clapham Smith as timers.

The racing commenced with a dash of one mile, for a purse of $275 for the first horse, and $50 for the second, for all ages, to carry 105lb; winners of a single race since Sept. 15, 1876, to carry 5lb extra; of two races since that time, 10lb extra. The contestants, six in number, were A. Smith's Inspiration, carrying 107lb; E. A. Clabaugh's Piccolo, 110lb; Davis' Fadladeen, 110lb; H. Gaffney's Problem, 105lb; M. Donohue's Matador, 105lb; and W. Wych's Hobkirk, 105lb. Piccolo was the favorite, but, at the last moment, the Canada party connected with Inspiration showed their hand, and backed the mare to win a large stake, giving $95 for her against $125 for Piccolo, and $25 for the field. The lot were started on pretty even terms, Matador being the first to show in front, followed by Piccolo, who had Inspiration at his saddle-girths and Fadladeen close up. Matador showed the way for over half a mile, when his bolt was shot, and both the favorite and Inspiration passed him. On the lower turn the Canada mare outran Piccolo, and, quitting him as soon as they entered the straight-stretch, galloped home a very easy winner by two lengths in 1:48; Piccolo second, and Fadladeen, who is now running his tenth season on the turf, a good third.

A mile-heat race for three-year-olds that have not won a sweepstakes race since June 1 of this year, for a purse of $450, of which $100 to the second horse, brought out the largest field of the day, nine horses starting. These were G. Lorillard's Ambush, C. Reed's Red Coat, T. W. Doswell's Outcast, P. M. West's Courier, Messrs. Davis' May D., E. A. Clabaugh's Cyril, W. T. Linck's Grit, B. G. Thomas' Linsmore, and W. Wyche's Hatteras. Col. McDaniels had entered Virginius, and he was at first sold in the pools as the favorite; but, it being discovered that he had won a sweepstakes at Jerome Park within the period above stated, he was disqualified under the conditions of the race. In his absence, May D. was installed as favorite, selling for $130; Grit, $100; Outcast, $65; Linsmore, $60; Ambush, $35; the field, $65. In the first heat Red Coat went to the front at the fall of the flag, followed by Courier and Outcast, and they ran thus for three-quarters of a mile, where Courier quit and Ambush challenged Red Coat and Outcast. A splendid race up the homestretch resulted in Red Coat winning the heat by half a length in 1:47¾. Outcast second, a neck before Ambush, Grit fourth, Cyril next, and Hatteras distanced. The betting now changed to $100 for Red Coat, $60 for Grit, and $80 for the field. Some delay ensued in starting, but at last the flag fell to a good send-off. Courier and Linsmore took the lead, which they held to the quarter, Red Coat and the others close up. On the far turn, Red Coat dropped back, and laid up for the heat, allowing Ambush, Courier and Outcast to fight it out between them. A magnificent finish ensued, Ambush winning the heat by half a length in 1:47¾; Outcast the same distance in front of Courier, May D. fourth, Red Coat fifth, Cyril and Grit the next two, and Linsmore distanced. The race was now left to Red Coat and Ambush, who had each won a heat, the others being ruled out and sent to their stables for not winning a heat in two. Red Coat was the favorite at $100 to $50, and never was a finer race witnessed anywhere than the next heat afforded. Neck-and-neck they started, and ran the entire mile, and the excitement was great as the two horses dashed up the homestretch locked together. So even were they as they went under the string, that the judges decided it a dead heat in 1:51¾. Betting was now at a standstill, and, after a failure between the owners of the dead-heaters to divide the purse, they came up for the final, deciding heat. Ambush jumped off in front, and made the running for three-quarters of a mile at his best pace, Sparling on Red Coat lying at his flanks. When fairly into the straight-run-home, Sparling brought up his horse, and at the distance he showed his neck in front. A rattling finish between the pair ensued, but Ambush lasted the longest, and won the heat and race by a head. Time, 1:53.

A handicap sweepstakes for all ages—$25 each, with $450 added, of which $75 went to the second horse, one mile and three-quarters—had six runners, weighted as follows: Burgoo, 115lb; Shylock, 114lb; Big Sandy, 112lb; Rappahannock, 95lb; Shirley, 100lb; and Mary, 92lb. Burgoo was made the popular favorite at the pool-box, selling for $160; Shylock, $130; Shirley, $65; Big Sandy, $150; and the field, $40. Shylock, attended by Rappahannock and Mary, cut out the running for a mile and a half, Burgoo waiting patiently behind them. Entering the homestretch, Rappahannock fell back and Mary joined issue with Shylock, the two racing together to the lower end of the stand. Here Swim brought up Burgoo with a powerful rush, and, after a fine race with Shylock, beat the old horse by a neck in 3:17¼, Shylock the same before Rappahannock.

The steeplechase for a purse of $700, of which $100 to second horse and $50 to the third, had five runners: Lawrence's Resolute and Risk, carrying 154lb and 141lb respectively; Murray's Capt. Hanmer, 154lb; Reed's Doubtful, 128lb; and Daly's Lorena, 125lb. In the pools Resolute was left out, his winning being looked upon as a foregone conclusion. Risk sold for second place for $100; Doubtful, $60; Lorena, $45; and Capt. Hanmer, $40. The race was a poor one; for, with the exception of Resolute and Risk, all the horses went wrong early in the race, and Midgely on Resolute, with Little on Risk, had only to gallop leisurely over the course, the former winning first and the latter second money. Capt. Hanmer was at last got right, and went over the course, thus securing third money.

THIRD DAY—FRIDAY, OCT. 27.

The weather was cold, but the attendance was again large. The track was in fair running order. Messrs. Bowie, Travers and McLean occupied the judges' stand, and Messrs. Hall, McGrath and J. Smith officiated as timers.

The first race was a dash of one mile, for two-year-olds, for a purse of $350, of which $50 went to the second horse; winner of the Central Stakes, 5lb extra. Four youngsters weighed in, viz., Col. McDaniel's Princeton, P. Lorillard's Bombast, A. Belmont's Hibernia, and D. J. Crouse's Sallie McCrea. Bombast was so strongly backed by his owner that he sold even against the field, bringing $150, to Sallie McCrea's $60, Princeton's $50, and Hibernia's $40. Sallie McCrea is an Ohio-bred filly, by Revolver out of a Planet mare, and ran for the first time here. The lot got off well together and ran bunched as far as the club-house turn, where Bombast went to the front, attended by the Ohio filly, and, without ever being again headed, won cleverly by two lengths in 1:47¾. A good finish between Hibernia and Sallie McCrea was won by a short head by the latter. Princeton ran very badly, to the disappointment of Col. McDaniel, and it is probable he will be added to the list of geldings before another season. The Rancocus stable, by Bombast's victory, got back a portion of their losings on Parole in the Dixie Stakes.

The selling-race for all ages, one mile and a half, for a purse of $350 for the first horse, and $100 for the second, had nine starters: Forbes' Billy Bruce, $750, 98lb; Dwyer Brothers' Galway, $750, 104lb; Geo. Lorillard's Warlock, not to be sold, 102lb; P. M. West's Courier, $1,000, 90lb; Messrs. Davis' Kenny, $750, 85lb; A. D. Brown's Paladin, $750, 101lb; J. F. Wilson's Tom O'Neill, $750, 101lb; J. Rodegap's Lady Mack, not to be sold, 98lb, and his Modoc, $500, 98lb. Galway was selected as the winner, and he sold for $290; Warlock, $260; Bill Bruce, $220; and the field, $85. Warlock, Courier and Galway showed the way for a mile and a quarter, when the first-named horse quit, and Bill Bruce, coming with a rush, took the lead, and won easily by two lengths in 2:43¾, Galway a neck before Courier.

The Bowie Stakes for all ages, four-mile heats, was the next and most important race of the day. The subscription was $100 each, half forfeit, if three or more start, the Jockey Club to add $2,000 for the first horse and $200 for the second, who was also to receive $300 out of the stakes. Maidens were allowed, if three years old, 3lb; if four years old, 7lb; if five years old and upward, 12lb. There were seven subscribers, and four were represented at the starting-post, making the value of the stakes $2,750. The starters were Cottrill, represented by Crouse's Add, four years, 108lb; Megibben by Thomas' Heretog, three years, 95lb; Clabaugh by Piccolo, 114lb; and Col. McDaniel's Big Sandy, 108lb. Add was selected as the winner by the knowing ones; he sold for $150; Heretog, $80; Big Sandy, $40; and Piccolo $25. In the first heat Add took a lead of six lengths, and maintained it throughout the first mile, Big Sandy running second and Piccolo third. On the second mile, Heretog took third place from Piccolo, and in this way they ran to the stand, Add still romping along six lengths ahead. On the third mile, Heretog passed Big Sandy; but all his efforts could not enable him to overtake the favorite, who made vigorous efforts to distance all his opponents. He succeeded in the case of Piccolo and Big Sandy, but Heretog just managed to get inside as the flag fell in 7:35¼. The betting was now $300 to $90 on Add, who, in the second heat, with Heretog lapped on him, ran a mile and three-quarters, when the pace told on the young horse, and Add increased his lead to six lengths at the end of the third mile. At this point Barrett, the rider of Heretog, pulled up his horse under the mistaken impression he had gone four miles. Quickly learning his error, he set Heretog going again, but, although the colt ran very gamely, he could not reach Add, who won the heat and the race by five lengths in 7:42¾.

FOURTH DAY—SATURDAY, OCT. 28.

The meeting was brought to a termination this day. The weather was fine, the attendance large, and the racing excellent.

The first race was a handicap purse of $360 for all horses that have run during the meeting; one mile and a quarter. Fifteen horses came to the post, and the betting was brisk and animated. The starters were Warlock, 97lb; Mary, 83lb; Partnership, 107lb; Galway, 104lb; Tom O'Neil, 98lb; Fadladeen, 105lb; Athlene, 85lb; Paladin, 98lb; Serge, 90lb; Grit, 90lb; Sunbeam, 95lb; Linsmore, 95lb; Red Coat, 92lb; Problem, 88lb; and Lorena, 98lb. Galway, with his light impost, was selected as the winner, and sold in the pools for $100; Partnership, $75; Warlock, $65; Mary, $75; Sunbeam, $45; Linsmore, $21; field, $50. No time was lost in getting them started, Fadladeen and Linsmore taking the lead and showing the way to the stand, followed in rotation by Problem, Partnership, Galway, Mary, Sunbeam and Warlock, the rest in a cluster behind. Fadladeen maintained his lead until halfway down the backstretch, when Warlock deprived him of it, and entered the homestretch so far in advance that the race was virtually over, Warlock galloping home in 2:13¾, Mary second and Partnership third, the rest tailed off.

The Breckinridge Stakes was the second race on the card. It is for three-year-olds exclusively, $300 subscription, $100 forfeit, with $1,000 added by the Maryland Jockey Club, of which $500 to the second horse; the third to save his stake; two miles. There were twenty-five subscribers and only three runners, thus making the stake worth $4,100. The runners were P. Lorillard's Parole, 107lb; D. McDaniel's Virginius, 110lb; and Dwyer Brothers' Vigil, 115lb, including 5lb penalty for winning the Dixie Stakes. Parole sold for $310; Vigil, $210; Virginius, $40. The latter cut out the running throughout the first mile, with Vigil second and Parole trailing. On the second mile Virginius quit on the backstretch, and the race was left to Vigil and Parole, the former leading. On the lower turn Parole made a vigorous effort to reach Vigil; but the latter shook him off without any effort, and, although Hayward applied the whip vigorously, he could not overhaul Vigil, who galloped home an easy winner by two lengths in 3:37¼.

The third race was one of mile heats, for the Compensation Purse of $450. Winners of one race during the meeting, and horses that have not started during the meeting, 5lb extra; winners of two races here, 7lb extra; and horses beaten once during the meeting allowed 3lb; twice, allowed 5lb. Eight horses started, viz., Inspiration, 5yrs., 116lb; Partnership, 5yrs., 111lb; Grit, 3yrs., 92lb; Ambush, 3yrs., 100lb; Red Coat, 3yrs., 92lb; Pera, 3yrs., 97lb; Lady Mack, 3yrs., 89lb; Modoc, 5yrs., 115lb. Inspiration was selected as the probable winner, and he sold for $220; Partnership, $60; Red Coat, $40; Ambush, $35; Pera, $30; field, $15. In the first heat Pera, Partnership and Red Coat made the running throughout, Red Coat lasting the longest and winning the heat by a length in 1:45¾; Partnership second, half a length before Pera, Ambush fourth, Inspiration fifth, Grit sixth, and Lady Mack distanced. In the second heat Pera was allowed to be withdrawn on account of lameness, and Red Coat sold for $200; Inspiration, $90; Partnership, $55; Ambush, $31; and Grit, $14. Inspiration, followed by Partnership and Red Coat, made the pace hot for three-quarters of a mile, when Partnership challenged the Canada mare, and, after a fine race, won the heat by half a length in 1:47. Ambush was third, and Red Coat and Grit close up. Only Red Coat and Partnership started for the third heat, the others going to the stables under the rule. Partnership sold for $100, and Red Coat $60. The latter led for half a mile, when he sulked, and Partnership, passing him, won the heat and the race by six lengths in 1:50¾.

A match for $1,200, two miles, was the next race, the contestants being Lawrence's Resolute, 114lb, and P. Lorillard's Shirley, 92lb. Resolute sold for $120 and Shirley for $75, but just before the start a heavy commission to back the latter caused him to become the favorite at $100 to $90. Resolute led until entering the last quarter on the first mile, when Shirley collared him, and, quitting him, won in a canter by a dozen lengths in 3:44¾.

The last race of the day and meeting was a steeplechase for gentlemen riders, who must represent and be recommended by the officers of any one of the racing associations recognized by the Maryland Jockey Club. The entrance was $25, play or pay, with a piece of plate of the value of $400 to the winner, and another of the value of $100 to the second, the gift of the Jockey Club; one mile and a half. There were five starters: Mr. Robinson Jr. representing the Point Breeze Association, and riding br. g. Jackson, 170lb; H. Bartel, representing Warrenton, Va., Club, on c. c. Peter Simple, 155lb; C. H. Townsend, representing New Jersey Amateur Jockey Club, on b. g. Rummy, 155lb; C. Ashburner, on c. c. New York, 155lb; and A. S. Andrews, representing Richmond, Va., Riding Club, on b. c. Leader, 155lb. In the pools Ashburner sold for $150; Townsend, $45; Robinson, $35; Andrews, $15; and Bartel, $15. Early in the race Rummy fell and threw his rider, and Leader followed his example; New York bolted the course, and Mr. Robinson brought home Jackson an easy winner, with Peter Simple second.

### FLEETWOOD PARK MEETING.

The second Fall trotting meeting at Fleetwood Park commenced on Tuesday, Oct. 24, with a good attendance and fine weather, but a heavy track. Owing to the delay in calling up the horses and the waste of time in scoring, darkness came on before the trots were finished, rendering a postponement necessary. The first trot was for a purse of $500, for horses that had never beaten 2:50; $250 to the first, $125 to the second, and $75 to the third. Six horses started, viz., J. P. Gilbert's King Phillip, W. Morris' Tom Molloy, I. Denton's Dan Smith, W. Barber's Thomas L., I. Coleman's Carrie S., and I. E. Jarvis' Bruno. King Phillip was the favorite, selling for $42; Bruno, $26; the field, $100. King Phillip won the first two heats easily in 2:39¼, 2:39¼, Dan Smith second in the first heat and Tom Molloy in the second heat. After the horses had been brought out for the third heat the driver of Tom Molloy was taken out of the sulkey and John Murphy substituted, it having been evident to the judges that the former was pulling the horse hard to prevent him going in first. Pools now sold: King Philip, $41; Tom Molloy, $35; field, $4. The third and deciding heat laid between King Phillip and Tom Molloy, and, after an excellent race, the former was the winner by two lengths in 2:31¼, which was 8¼ seconds faster than the previous heat had been trotted in. Tom Molloy took second and Dan Smith third money. The second trot was for a purse of $800, for horses that had never beaten 2:38; $400 to the first horse, $200 to the second, $120 to the third, and $80 to the fourth. The starters were J. B. Burlew's Tom, R. P. Wilcox's Henry, J. Coleman's Farragut, H. Sydenham's Sadie, Nye & Jones' I. D., and J. Fountain's Little Frank. Henry was made the favorite, selling for $75; Little Frank, $50; Tom, $28; and the field, $21. Tom took the first heat in 2:36, and he became the favorite at $30; Little Frank, $18; field, $28. In the second heat, Henry crossed the score on a run, and the judges gave the heat to Tom; time, 2:35. The judges then interfered, and put up John Murphy behind Henry, and Jim Dustin behind Little Frank. Henry now sold even against the field, and in the hands of his new driver he won the heat in a jog in 2:35. Darkness put an end to the contest, but, on resuming the race next day, Henry won the next two heats and the race in 2:29½, 2:30½. The removed driver of Henry, J. D. Woods, was expelled the course for pulling his horse, and the same sentence was announced against the driver of Tom Molloy in the first race for the same offense. The action of the judges met with the hearty approval of the spectators.

On the second day, Oct. 25, the track was in better condition for trotting, and the attendance was very good. The first race was for a purse of $800, for horses that had not beaten 2:33; $400 to first, $200 to second, $120 to third, and $80 to fourth horse. Of the eleven horses entered nine started, viz., W. Pierce's Charmer, J. Fountain's John Taylor, D. Strong's Joe Pettitt, E. Cusick's Hamilton, E. Hurlbut's Result, A. Strous' Lady Lowe, E. H. Dety's Modesty, B. C. Guerin's Don, and M. Coon's Orange Billy. Result was the favorite, selling for $50; John Taylor, $14; Hamilton and Charmer, each $13; and the field, $14. Charmer won the first heat by two lengths from the favorite in 2:32¼, with Lady Lowe third and Hamilton fourth. Still, the public stuck to Result, who sold for $85 to Charmer's $40 and the field $14. Charmer again won the heat in 2:32, Hamilton finishing second, Joe Pettitt third, and Result fourth. This changed the betting, and Charmer had now the call at $80 to $26 over the field. John Taylor won the third heat in 2:25, and in turn he became the choice over the field. Behaving badly in the next heat, he could only gain fourth place, Charmer winning the heat and the race in 2:33; John Taylor took second money, Joe Pettitt third, and Hamilton fourth. The $1,000 purse for horses that had not beaten 2:25—$500 to first horse, $250 to second, $150 to third, and $100 to fourth—had eight starters. These were J. S. Baker's Tom Keeler, Mason & Co.'s Martha Washington, J. J. Bowen's Hazar, W. Lovell's Barney Kelly, A. B. Cross' Prince, P. McCann's Pat McCann, M. H. Whipple's Erastus, and A. Leary's Gray Eddie. In the pools Barney Kelly and Prince each sold for $60; Hazar, $30; Pat McCann, $20; the field, $40. The race was won by Tom Keeler in three straight heats; time, 2:27¼, 2:26¾, 2:27¼. Martha Washington took second money, Hazar third, and Barney Kelly fourth.

Notwithstanding the threatening weather, there was a larger attendance present at Fleetwood Park on Oct. 26 than had been seen there for many years. The source of attraction was the free-for-all purse, in which were entered six of the fleetest trotters on the turf. In addition to the cold weather, a strong wind prevailed, and, as the track was dead, very fast time could not be recorded. The opening trot was for a purse of $500, for horses of the 2:40 class: $250 to the first horse, $125 to the second, $75 to the third, and $50 to the fourth. Seven horses out of the thirteen entered came to the post, the winner turning up in J. P. Gilbert's King Phillip, who won the race in five heats, beating P. Day's Young Sentinel (who took the fourth heat), J. Fountain's Little Frank (the winner of the first heat), J. P. Berlew's Tom, J. Coleman's Faragut, Nye & Co.'s J. D., and H. D. Sydleham's Sadie. Time, 2:30, 2:29¼, 2:35, 2:35, 2:34. Young Sentinel was awarded the second money, Little Frank third, and Tom fourth. The race for the $3,000 purse, for all horses except Goldsmith Maid, who was barred, next came on for decision. The starters were Conklin's Rarus, Hamill's Great Eastern, Humphrey's Judge Fullerton, Harker's Lucille Golddust, Russell's Smuggler, and Merrill's Frank Reeves. In the pools Rarus sold for $90; Judge Fullerton, $80; Great Eastern, $75; Lucille Golddust, $60; and the field, $45. Judge Fullerton got off in front in the first heat, and won it easily by three lengths in 2:22; Frank Reeves second, and Lucille third. The betting was now $56 for Fullerton and $75 for the field. Again did Judge Fullerton get the best of the send-off, but, after going half a mile, Great Eastern collared and passed him and won the heat in 2:20¾, with Judge Fullerton second and Rarus third, Smuggler barely saving his distance. Great Eastern then sold the favorite at $120; Rarus, $100; and the field, $45. For the first time in the race, Rarus was sent to win, and, outtrotting his horses, he won the heat by half a length in 2:21¾; Great Eastern second, Lucille Golddust third, Judge Fullerton fourth, and Smuggler last. The fourth heat was also won by Rarus, who was the favorite over the field at the start; Great Eastern second, Lucille Golddust third, and Judge Fullerton fourth, Smuggler distanced. Time, 2:23. The latter was in no condition to trot. Darkness coming on, the race was postponed until next day, when Rarus won the fifth heat and the race in 2:20—the fastest heat of the race. Great Eastern took second money, Judge Fullerton third, and Lucille Golddust fourth.

On the fourth day, Oct. 27, the first race after the decision of the postponed free-for-all purse was for an extra purse of $150, for horses that had never beaten 2:33, which was won in three straight heats by D. G. Cameron's W. C. Derby, beating E. H. Doty's Modesty (second), B. C. Guerin's Don (third), W. Barber's Thomas L., and M. Coon's Orange Billy. Time, 2:33, 2:33¼, 2:34. A match for $100 each, mile heats, three in five, in harness, between W. Lovell's br. g. Barney Kelly and J. Splan's sp. g. Prince, was won by the former in five heats. Time, 2:34, 2:31, 2:33, 2:31, 2:30. Prince won the first and fourth heats.

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THE TEN BROECK AND TOM OCHILTREE MATCH.—Immediately after Tom Ochiltree had won the four-mile race for the Centennial Cup, on the sixth day of the Jerome Park meeting, his owner, George L. Lorillard, announced his willingness to match him against Ten Broeck, the champion of the Western turf (who had the month before run four miles at Louisville, Ky., in 7:15¾, the fastest time on record at the distance), to run a race of four miles, for $10,000 a side or more, over the Jerome Park Course, on the extra day of the meeting (Saturday, Nov. 4), or the last day of the Baltimore meeting, according to the American Jockey Club rules, and carrying the new weights, 118lb each, both being four-year-olds. General James F. Robinson, the president of the Kentucky Association, immediately telegraphed to Mr. Lorillard that he was authorized to make the proposed match if he would consent to run over the Lexington Course, and would run Ten Broeck against Tom Ochiltree for the amount proposed, or a larger sum; $1,000 being allowed for the latter's expenses going to Kentucky, and the Association giving half the gate receipts on the day of the race to the winning horse, the race to be run at the Lexington Spring meeting in 1877. Mr. Lorillard replied that his offer, which was still open, was to run this Fall at either Jerome Park or Baltimore, as the owner of Ten Broeck preferred. The response from Gen. Robinson was that such a match was impossible, as Ten Broeck had been thrown out of training for the season immediately after his great four-mile performance at Louisville. Mr. Frank Harper, the owner of the Kentucky crack, has since authorized the president of the Louisville Jockey Club to state that he will run him against Tom Ochiltree a four-mile race in the coming Spring over the Louisville course. Although a match between these two celebrated racers would undoubtedly prove of absorbing interest to turfmen, we do not think there is much probability of an arrangement to that effect being made.

### THE NEWMARKET RACES.

#### Rosebery Wins the Cambridgeshire, and Bay Final the Dullingham Handicap.

The Houghton meeting was held at Newmarket, Eng., last week. The principal race was the thirty-seventh renewal of the Cambridgeshire Stakes, run for Oct. 24, for three-year-olds and upwards, 1 mile and 240 yards, for which there were thirty-two starters out of 205 subscribers. The favorite, J. Smith's b. c. Rosebery, 4yrs., by Speculum, dam Ladylike, by Newminster, 117lb, won easily; Sir J. D. Astley's b. c. Hopbloom, 3yrs., by Parmesan, dam Cognisaunce, 100lb, second; Mr. Somerville's br. f. Liris, 3yrs., by King Victor, dam Scylla, by Vedette, 92lb, third. The winner carried 14lb penalty. Betting: 4 to 1 against Rosebery, 40 to 1 against Hopbloom, 50 to 1 against Liris. Two interesting events occurred on the 26th, that most interesting to Americans being the Dullingham Handicap of 15 sovs. each, with 200 sovs. added, Cesarewitch course. The winner turned up in M. H. Sanford's American horse Bay Final, by Lexington out of Bay Leaf, 4yrs.; G. Lambert's br. c. Broadside, by Brown Bread out of Jane Eyre, 3yrs., second; H. Jennings' b. f. Lady Malden, by Caractacus out of Lady Peel, by Orlando, 3yrs., third. There were nine starters, and the result was a dead heat between Bay Final and Broadside, with Lady Malden third. In the betting just before the race Broadside was the favorite, four to one being laid against him. The dead heat was run off, Bay Final winning by half a length. The betting was five to four on Broadside. The other race was for the Dewhurst Plate, valued at 300 sovs., added to a sweepstakes of 25 sovs. each. It was won by Count F. De Lagrange's b. c. Chamant, by Mortemer out of Araucaria; K. Baltazzi's b. c. Plunger by Adventurer out of Lina, second; Winchelsea, third.

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THE WASHINGTON DRIVING PARK ASSOCIATION'S FALL MEETING commenced Oct. 24 at the course, Benning's Station, about four miles from the Capital. The track was heavy. The first event was Goldsmith Maid's trial to beat her own record of 2:14, for a purse of $1,000. As was expected, she failed to accomplish the feat, for in the first trial she could only trot in 2:25¼, but improved on this in her second effort, when 2:18¾ was made. A purse for horses owned in the District of Columbia or Virginia that had never beaten 2:37 was won by Hunter, who took the second, fourth and fifth heats in 2:40¾, 2:39, 2:38¾; Ned Buckley winning the first and third heats in 2:41¼, 2:39¼. On the second day there was another trot for a purse of $100, for horses owned in the district, which Hunter won in three straight heats, beating Ned Buckley Jersey Boy and Reynold; time, 2:46¼, 2:42, 2:41¼. The second event was for a purse of $1,000; $500 to first horse, $250 to second, $150 to third, and $100 to fourth. Seven horses came to the post, Carrollton winning the first heat in 2:35¼. Sooner the second and third in 2:31¼, 2:32, and Scotland the fourth in 2:36. Darkness coming on, the race was postponed until next day, when Sooner won the fifth and deciding heat in 2:31¼; Scotland took second money, Carrollton third, and Mattie Lyle fourth, the other contesting horses being Nellie, Venus and Nutwood. On the third day the first trot was the free-for-all purse of $2,000, the winner taking $1,000; second horse, $500; third, $300; and fourth, $200. Lady Maud won in three straight heats, Adelaide second, and Nettie third: time, 2:26, 2:32¼, 2:25. On the fourth and last day, Saturday, Oct. 28, the first race was for horses who had never beaten four minutes, for a special purse of $200; the horses to be owned in the District of Columbia. It was won in three straight heats by G. M. Jones' c. m. Lady Elmer, beating Mount Molly and Harry in 3:00, 3:00, 3:05. The second race was for a purse of $1,000, for horses that had never beaten 2:35; the winner taking $500; second horse, $250; third, $150; and fourth, $100. Six horses started out of the ten entered; but, darkness coming on before the race was decided, it was postponed until the ensuing Monday. D. Logan's b. g. Jacob Larian won the second and third heats, C. S. Yoder's s. g. Hunter the first, and W. H. Doble's b. m. Queen May the fourth; time, 2:35, 2:37¼, 2:39, 2:36.

FAST TROTTING IN KENTUCKY.—At the recent meeting of the Kentucky Trotting-horse Breeders' Association, held at Lexington last week, some fast time was made, the records in the two and four year old races being altered and reduced. In the purse for four-year-olds, Woodford Chief won the third, fourth and fifth heats in 2:34¼, 2:31¾, 2:31¼, after Eric, by Ericsson, had won the first and second heats in 2:28¾, 2:33, the fastest four-year-old time on record. Belle Patchen, a daughter of Mambrino Patchen, won the purse for two-year-olds, beating six opponents, and trotting the second and third heats in 2:41¾, 2:42¾—the fastest consecutive heats for that age on record. The following gentlemen were elected officers of this Association on the last day of the meeting, viz., Hon. Thomas J. Megibben, president; Major H. C. McDowell and Mr. Anderson, vice-presidents; directors, Messrs. Col. R. West Major J. K. Viley, W. H. Wilson, R. S. Strader and Isaac Smith.

BROOKLYN DRIVING PARK.—By mutual consent the trot for the 2:40 purse at this park, which was postponed Oct. 20, on account of darkness coming on, until next day, and was again postponed on account of the rain to the following Monday, was declared off, and all pools sold on it refunded to the purchasers.

### WONDERFUL BICYCLE RIDING.

The latest performance of David Stanton, the English bicyclist, certainly proves the validity of his claim to be the best long-distance rider before the public. On Saturday, Oct. 14, he undertook, for a wager, to ride 100 miles in six hours and forty-five minutes, at the Lillie Bridge Grounds, London. The following report of the event is taken from *The Sporting Life*:

Such a performance, even in most favorable circumstances, had never previously been accomplished by any rider, and at starting it looked any odds against the bicyclist, for the weather turned out most unpropitious, rain falling heavily during a greater portion of the time. In consequence, there was but a limited attendance, and at the time appointed for the start (10:30) there was not more than thirty persons on the ground, and these were mostly the workmen engaged preparing for the great walking match on the Monday following. The track was measured 2ft. from the turf, and it was found that three laps were exactly one mile and nineteen yards, so to complete the 100 miles Stanton had to traverse 297 laps less 140 yards. Previous to starting he was well rubbed with whiskey, and the word "Go!" was given at precisely forty-seven minutes past ten. At the time a heavy drizzling rain was falling, but, nevertheless, Stanton set about his work with his accustomed cheerfulness, and made excellent progress. The first five miles were knocked off in a little over 18min., and then the rain ceased, and there was just a glimpse of the sun, but only for a few minutes, and rain again fell, at times very heavily, completely flooding portions of the path. In consequence, Stanton rode wider than usual, picking out the best portion of the track. Drenched to the skin, he continued on his journey, traveling at a rare pace—faster, indeed, than in his last fifty miles race with Keen—and he did not halt until he had completed 50 miles 950 yards in the fast time of 3h. 8min. 40sec. He then pulled up, and retired to change his clothes, in the meantime being again well rubbed with whiskey, and partaking of some toast and a mutton-chop and tea and brandy, reappearing again on the track in 17¾ minutes' time. He then went right on to the finish, and the rain now having ceased and the wind dropped, matters were more favorable for him. In the second lap of his sixty-seventh mile Mr. Tyler joined in, and rode the rest of the distance with Stanton, save about three laps for a breather. When Stanton had done eighty-two miles he got very slow, and his next four miles each averaged over 4min.; so in his eighty-eighth mile he stopped 4min. 45sec. and had some refreshment and a rub, and this seemed to work wonders, for he increased his speed, and maintained it to the finish, ultimately completing before the expiration of time 297 laps and 300 yards, or 100 miles and 440 yards, thus winning handsomely, amidst the cheers of friends. The time for 100 miles was 6h. 44m. 10s. To satisfy ourselves that the track had been correctly measured, Bob Rogers and Harry Andrews, at our request, ran over the tape, and we found that Stanton had ridden quite a yard from the turf all through, measuring about twenty-four yards over a mile for every three laps; so that in all he must have traversed nearly 100 miles and a half. During the journey Stanton was admirably attended upon by Nat. Perry. George W. Atkinson officiated as referee.

THE MONTREAL CLUB defeated the Shamrock in a lacrosse match at Montreal, Canada, Oct. 23. They took the first, second and fifth games.

## BASEBALL.

### NESHANNOCK CLUB RECORD.

The Neshannock Baseball Company (limited) has collapsed. Cause of failure, bad management—or rather want of management, as the club has had no manager since July, at which time, says a correspondent, the directors, to save an item of $50 a month, discharged Manager Cubbison, and did not elect anyone to fill that important position, expecting the club to run itself, which it failed to do, as the result shows. The "Nocks" had an excellent reputation, and had they taken an extended tour, no doubt it would have been a financial success. As it was, the gate-receipts at home seldom more than covered expenses. The "Nocks" played thirty-seven games, winning twenty-seven—a pretty good showing—as nearly all the games were with strong semi-professional clubs. They played but two League clubs—the Hartford and Louisville. Of the individual playing, Bennett led at the bat. Bennett, c.; Creamer, s. s.; Dickson, 1st b.; and Captain Williamson, 3d b., c. and p., have joined the Ætnas of Detroit. They are four of the "Nocks'" best players, the last-named in particular, as he is at home in any position on the diamond. Morris, O'Neill, Weaver, McBride and Fink returned to their homes in Philadelphia. Below will be found a summary of the games played during the season:

| VICTORIES. | | |
|---|---|---|
| Neshannock vs. Allegheny of Allegheny, Pa | 9 to | 2 |
| Neshannock vs. Allegheny of Allegheny, Pa. (10 in.) | 5 | 3 |
| Neshannock vs. Allegheny of Allegheny, Pa | 18 | 5 |
| Neshannock vs. Allegheny of Allegheny, Pa | 13 | 8 |
| Neshannock vs. Allegheny of Allegheny, Pa | 16 | 8 |
| Neshannock vs. Philadelphia | 8 | 0 |
| Neshannock vs. Philadelphia | 10 | 3 |
| Neshannock vs. Active of Reading | 5 | 4 |
| Neshannock vs. Active of Reading | 20 | 4 |
| Neshannock vs. Quickstep of Wilmington | 11 | 4 |
| Neshannock vs. Quickstep of Wilmington | 9 | 7 |
| Neshannock vs. Indianapolis | 17 | 3 |
| Neshannock vs. Buckeye of Columbus | 20 | 7 |
| Neshannock vs. Star of Covington | 6 | 5 |
| Neshannock vs. Braddock of Pittsburg | 11 | 3 |
| Neshannock vs. Erie of Erie, Pa | 7 | 3 |
| Neshannock vs. Athletic of Mansfield | 17 | 2 |
| Neshannock vs. Ætna of Detroit | 22 | 5 |
| Neshannock vs. Standard of Wheeling | 6 | 1 |
| Neshannock vs. Standard of Wheeling | 21 | 1 |
| Neshannock vs. Standard of Wheeling | 19 | 3 |
| Neshannock vs. Standard of Wheeling | 7 | 5 |
| Neshannock vs. Standard of Wheeling | 9 | 5 |
| Neshannock vs. Oil City, Pa | 26 | 1 |
| Neshannock vs. Xantha of Pittsburg | 16 | 1 |
| Neshannock vs. Xantha | 14 | 11 |
| Neshannock vs. University of Delaware | 23 | 11 |
| DEFEATS. | | |
| Louisville vs. Neshannock (10 innings) | 3 | 2 |
| Hartford vs. Neshannock | 5 | 3 |
| Erie vs. Neshannock | 8 | 3 |
| Buckeye vs. Neshannock | 6 | 1 |
| Red Sox vs. Neshannock | 10 | 4 |
| Red Sox vs. Neshannock | 12 | 5 |
| Allegheny vs. Neshannock | 10 | 6 |
| Allegheny vs. Neshannock | 17 | 6 |
| New Haven vs. Neshannock | 14 | 7 |
| Standard vs. Neshannock | 13 | 0 |

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### RED CAP vs. BLUE STOCKING.

Probably the best game ever witnessed in Minnesota took place at Red Cap Park, St. Paul, Oct. 24. The contestants were the two crack clubs of the State—the Red Caps of St. Paul and Blue Stockings of Minneapolis. The former club was in its full strength, with the addition of Dean, the ex-pitcher of the Cincinnatis. Dean's pitching, in the main, was effective, but at times too wild, which necessitated the placing in the pitcher's position of Taylor during the latter half of the game. The Minneapolis Club is a strong one, being composed of Phillips, Arundel and O'Day of the disbanded Clippers of Winona, Bohn of the Ætnas, and Hoffman of the Cass Club of Detroit, Charleston and Gillette of the Amateurs of Oshkosh, and two "selects" from the old nine. The game was a most excellent one in every respect, but was witnessed by a light audience, the day being cold and unfavorable. O'Day's second-base playing was particularly noticeable, he attending to fourteen fielding chances without an error. Farrell made a remarkable stop of a line-fly, and Elwood of a rare one that elicited applause. The catchers of both clubs played a faultless game, and also faultless were West's short-fielding and the base-playing of Gault.

| Red Caps. | R. | 1B. | PO. | A. | E. | Blue Stock'gs. | R. | 1B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Gross, c | 1 | 1 | 3 | 2 | 0 | Phillips, c | 0 | 0 | 5 | 2 | 0 |
| Mack, 3d b | 1 | 2 | 3 | 3 | 1 | Visner, 1st b | 1 | 2 | 9 | 0 | 1 |
| Farrell, 2d b | 1 | 2 | 2 | 3 | 1 | Charleston, l. f. | 0 | 0 | 0 | 0 | 0 |
| Murphy, r. f. | 1 | 1 | 0 | 0 | 0 | Bohn, 3d b | 0 | 2 | 2 | 2 | 1 |
| Walsh, c. f. | 0 | 0 | 2 | 0 | 0 | O'Day, 2d b | 1 | 0 | 9 | 5 | 0 |
| Dean, p | 0 | 0 | 1 | 0 | 0 | Gillette, c. f. | 0 | 0 | 0 | 0 | 0 |
| West, s. s | 0 | 0 | 1 | 4 | 0 | Hoffman, s. s. | 0 | 1 | 1 | 1 | 1 |
| Gault, 1st b | 0 | 0 | 12 | 0 | 0 | Elwood, r. f. | 0 | 1 | 1 | 0 | 0 |
| Taylor, l. f. | 0 | 1 | 3 | 1 | 0 | Arundel, p | 0 | 0 | 0 | 1 | 0 |
| Totals | 4 | 7 | 27 | 13 | 2 | Totals | 2 | 6 | 27 | 11 | 3 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Red Caps | 1 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 1—4 |
| Blue Stockings | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0—2 |

Total bases on hits—Reds, 8; Blues, 6. Two-base hit—Farrell, 1. First base on errors—Reds, 3; Blues, 2. Bases on called balls—Bohn, O'Day and Gillette. Wild pitch—Dean, 1. Umpire, J. D Reynolds of St. Paul. Time, 1h. 40m.

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### BOSTON vs. HARTFORD.

The first game of a series of five, for the professional championship of New England, was played by the clubs above named at Hartford, Ct., on Wednesday, Oct. 25, and, contrary to expectation, the Reds came off victorious by one run, the Hartfords falling below their usual style of play. Score:

| Boston. | R. | 1B. | PO. | A. | E. | Hartford. | R. | 1B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| G. Wright, s. s. | 1 | 0 | 1 | 4 | 0 | Remsen, c. f. | 1 | 1 | 0 | 0 | 0 |
| Leonard, l. f. | 0 | 4 | 4 | 0 | 0 | Cassidy, r. f. | 1 | 1 | 2 | 1 | 1 |
| O'Rourke, c. f. | 0 | 0 | 4 | 1 | 0 | Higham, 2d b. | 1 | 2 | 2 | 2 | 0 |
| Murnan, 1st b. | 0 | 1 | 12 | 0 | 1 | Ferguson, 3d b. | 0 | 1 | 1 | 4 | 2 |
| Manning, r. f. | 0 | 1 | 1 | 4 | 0 | Carey, s. s. | 1 | 2 | 1 | 2 | 1 |
| Morrill, 2d b. | 0 | 0 | 3 | 3 | 1 | Cummings, p. | 0 | 2 | 0 | 5 | 0 |
| Bradley, p. | 3 | 3 | 0 | 3 | 0 | York, l. f. | 1 | 0 | 1 | 0 | 1 |
| Brown, c. | 2 | 2 | 1 | 0 | 6 | Mills, 1st b. | 1 | 1 | 12 | 0 | 0 |
| Schafer, 3d b. | 2 | 2 | 1 | 2 | 1 | Allison, c. | 1 | 1 | 8 | 1 | 4 |
| Totals | 8 | 13 | 27 | 17 | 9 | Totals | 7 | 11 | 27 | 15 | 9 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Boston | 0 | 0 | 4 | 3 | 0 | 0 | 1 | 0 | 0—8 |
| Hartford | 0 | 0 | 0 | 0 | 3 | 1 | 3 | 0 | 0—7 |

Earned runs—Boston, 1; Hartford, 3. First base on errors—Boston, 3; Hartford, 3. Total base-hits—Boston, 17; Hartford, 15. Struck out—Boston, 3; Hartford, 1. Umpire, G. B. Hubbell. Time, 1h. 15m.

The second game was contested at Providence on the 26th, and resulted in another success of the Hubites. Score:

| Boston. | R. | 1B. | PO. | A. | E. | Hartford. | R. | 1B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Wright, s. s. | 2 | 2 | 0 | 4 | 0 | Remsen, c. f. | 1 | 1 | 3 | 0 | 0 |
| Leonard, l. f. | 2 | 2 | 4 | 0 | 0 | Cassidy, r. f. | 2 | 2 | 1 | 1 | 1 |
| O'Rourke, c. f. | 0 | 2 | 1 | 0 | 0 | Higham, 2d b. | 1 | 3 | 3 | 3 | 4 |
| Murnan, 1st b. | 1 | 2 | 8 | 0 | 1 | Ferguson, 3d b. | 0 | 1 | 1 | 3 | 1 |
| Manning, p. | 0 | 1 | 1 | 2 | 4 | Carey, s. s. | 0 | 2 | 0 | 2 | 1 |
| Morrill, 2d b. | 0 | 1 | 6 | 3 | 4 | Cummings, p. | 0 | 0 | 1 | 0 | 1 |
| Bradley, r. f. | 0 | 0 | 0 | 0 | 1 | York, l. f. | 1 | 0 | 5 | 0 | 0 |
| Brown, c. | 2 | 1 | 5 | 2 | 2 | Mills, 1st b. | 0 | 0 | 7 | 0 | 0 |
| Schafer, 3d b. | 3 | 4 | 2 | 1 | 0 | Allison, c. | 0 | 1 | 6 | 2 | 2 |
| Totals | 10 | 15 | 27 | 12 | 12 | Totals | 5 | 10 | 27 | 11 | 10 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Boston | 0 | 0 | 1 | 0 | 2 | 0 | 4 | 1 | 2—10 |
| Hartford | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 2 | 2—5 |

The third and fourth games of the series of five for the championship of New England were contested by the above-named League nines on the grounds of the Bostons, Oct. 28, 29, and, like the two preceding, terminated in the success of the Reds, who thereby became champions of that section. Neither game was played in a manner to call for an extended notice. The scores follow.

| Boston. | R. | 1B. | PO. | A. | E. | Hartford. | R. | 1B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Wright, s. s. | 2 | 3 | 1 | 2 | 1 | Remsen, c. f. | 0 | 0 | 5 | 0 | 2 |
| Leonard, l. f. | 2 | 3 | 1 | 0 | 0 | Cassidy, r. f. | 1 | 1 | 3 | 0 | 1 |
| O'Rourke, c. f. | 0 | 2 | 2 | 0 | 1 | Higham, 2d b. | 1 | 1 | 2 | 0 | 3 |
| Murnan, 1st b. | 1 | 1 | 14 | 0 | 0 | Ferguson, 3d b. | 2 | 1 | 1 | 2 | 0 |
| Manning, r. f. | 0 | 2 | 0 | 0 | 0 | Carey, s. s. | 0 | 1 | 2 | 3 | 0 |
| Morrill, 2d b. | 1 | 0 | 1 | 5 | 0 | Cummings, p. | 0 | 0 | 1 | 2 | 3 |
| Nichols, p. | 2 | 2 | 1 | 2 | 1 | York, l. f. | 0 | 0 | 1 | 1 | 1 |
| Brown, c. | 2 | 3 | 6 | 1 | 2 | Mills, 1st b. | 0 | 0 | 6 | 0 | 0 |
| Schafer, 3d b. | 2 | 0 | 1 | 1 | 2 | Allison, c. | 0 | 0 | 6 | 0 | 3 |
| Totals | 12 | 16 | 27 | 11 | 7 | Totals | 4 | 4 | 27 | 8 | 13 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Boston | 0 | 3 | 0 | 0 | 0 | 5 | 1 | 3 | 0—12 |
| Hartford | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 3—4 |

Earned runs—Boston, 3. Two-base hits—Wright (2), Nichols, Brown. Three-base hit—Manning. Total bases on hits—Boston, 22; Hartford, 4. Struck out—Murnan, Cassidy, Cummings. First base on errors—Four each. Flies caught—Boston, 10; Hartford, 16. Left on bases—Boston, 4; Hartford, 3. Umpire, Mr. Bradley of the Bostons. Time, 1h. 40m.

| Boston. | R. | 1B. | PO. | A. | E. | Hartford. | R. | 1B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Wright, s. s. | 2 | 4 | 1 | 4 | 1 | Remsen, c. f. | 1 | 1 | 6 | 0 | 0 |
| Leonard, l. f. | 0 | 1 | 1 | 0 | 0 | Cassidy, r. f. | 3 | 3 | 1 | 0 | 2 |
| O'Rourke, c. f. | 1 | 1 | 3 | 0 | 0 | Higham, 2d b. | 1 | 2 | 2 | 4 | 4 |
| Murnan, 1st b. | 1 | 2 | 15 | 0 | 2 | Ferguson, 3d b | 0 | 0 | 1 | 0 | 2 |
| Manning, r. f. | 0 | 0 | 1 | 0 | 0 | Carey, s. s. | 0 | 0 | 1 | 3 | 1 |
| Morrill, 3d b. | 2 | 3 | 2 | 2 | 1 | Cummings, p. | 1 | 1 | 0 | 3 | 2 |
| Nichols, p. | 2 | 1 | 0 | 1 | 2 | York, l. f. | 1 | 1 | 2 | 0 | 1 |
| Brown, c. | 2 | 1 | 2 | 0 | 5 | Mills, 1st b. | 1 | 1 | 13 | 0 | 0 |
| Schafer, 2d b. | 3 | 2 | 2 | 4 | 1 | Allison, c. | 1 | 0 | 1 | 0 | 1 |
| Totals | 13 | 15 | 27 | 11 | 12 | Totals | 9 | 9 | 27 | 10 | 13 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Boston | 0 | 0 | 0 | 0 | 5 | 0 | 1 | 3 | 4—13 |
| Hartford | 3 | 2 | 0 | 0 | 0 | 0 | 0 | 4 | 0—9 |

Runs earned—Boston, 3; Hartford, 2. Two-base hits—Morrill, Schafer. Three base hits—Brown, Remsen. First base on called balls—Brown, Higham, Cummings, York. First base on errors—Boston, 2; Hartford, 5. Left on bases—Boston, 7; Hartford, 9. Struck out—Allison. Double play—Mills. Passed balls—Brown, 4. Umpire, Mr. Bradley of the Bostons. Time, 2h.

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### LOUISVILLE vs. MEMPHIS.

We present herewith the scores of the two games played at Memphis, Tenn., Oct. 22, 23, in which the local Reds were again beaten by the Louisvilles. In a recent report of the games played by the same organizations Oct. 13, 14, 15, 16, it was inadvertently stated that the Memphis team were victorious. On the contrary, the Louisvilles have won every game with the Reds save one, which resulted in a tie-score, 8 to 8:

| Reds. | T. | R. | 1B. | PO. | A. | E. | Louisv'le. | T. | R. | 1B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Br'kshaw, 3b | 4 | 0 | 0 | 2 | 1 | 1 | Gerhardt, 3 b | 5 | 0 | 1 | 1 | 2 | 0 |
| Shoupe, 2d b | 4 | 1 | 1 | 2 | 3 | 1 | Snyder, c. | 5 | 1 | 1 | 6 | 4 | 1 |
| Walker, 1st b | 4 | 0 | 0 | 12 | 0 | 1 | Ryan, l. f. | 4 | 1 | 0 | 4 | 0 | 0 |
| Burkalow, p | 4 | 0 | 0 | 1 | 2 | 1 | Devlin, p. | 4 | 0 | 0 | 2 | 0 | 1 |
| Maher, r. f. | 3 | 0 | 0 | 1 | 0 | 0 | Clinton, 1st b | 4 | 1 | 2 | 9 | 0 | 1 |
| Loftus, c. f. | 3 | 0 | 2 | 0 | 1 | 0 | Fulmer, s. s. | 4 | 1 | 1 | 1 | 2 | 1 |
| Raja, s. s. | 3 | 0 | 0 | 1 | 5 | 1 | Hastings, c. f. | 4 | 0 | 1 | 1 | 0 | 1 |
| Kenneday, c | 3 | 0 | 0 | 7 | 1 | 0 | Som'ville, 2b | 4 | 1 | 2 | 2 | 3 | 1 |
| Moore, l. f. | 3 | 1 | 0 | 1 | 0 | 1 | Holbert, r. f. | 4 | 1 | 0 | 1 | 0 | 0 |
| Totals | 31 | 2 | 3 | 27 | 13 | 6 | Totals | 38 | 6 | 8 | 27 | 11 | 6 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Reds | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1—2 |
| Louisville | 2 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 2—6 |

Called balls—on Burkalow, 15; on Devlin, 9. Strikes—off Burkalow, 33; off Devlin, 24. Fly catches—Reds, 6; Louisville, 9. Two-base hit—Loftus, 1. Earned run—Louisville, 1. Total bases on hits—Reds, 4; Louisville, 8. First base by errors—Reds, 4; Louisville, 4. Total left on bases—Reds, 2; Louisville 5. Umpire, Jas. Meath. Time, 1h. 27min.

| Reds. | T. | R. | 1B. | PO. | A. | E. | Louisville. | T. | R. | 1B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Bradshaw, 3b | 5 | 1 | 3 | 1 | 2 | 0 | Gerhardt, 3b. | 5 | 3 | 3 | 0 | 2 | 0 |
| Shoupe, 2d b | 4 | 0 | 0 | 5 | 3 | 1 | Snyder, r. f. | 5 | 0 | 4 | 0 | 0 | 0 |
| Leech, c. f. | 4 | 0 | 1 | 1 | 0 | 0 | Ryan, l. f. | 5 | 1 | 1 | 1 | 0 | 0 |
| Burkalow, p | 4 | 1 | 1 | 0 | 3 | 1 | Devlin, p. | 5 | 1 | 1 | 0 | 4 | 0 |
| Maher, r. f. | 4 | 1 | 1 | 0 | 0 | 0 | Clinton, 1st b | 5 | 1 | 2 | 10 | 1 | 1 |
| Loftus, l. f. | 5 | 1 | 3 | 1 | 1 | 2 | Fulmer, s. s. | 5 | 1 | 3 | 1 | 0 | 4 |
| Raja, s. s. | 4 | 0 | 0 | 2 | 2 | 2 | Hastings, c. f. | 5 | 0 | 1 | 1 | 0 | 1 |
| Kenneday, c | 4 | 1 | 0 | 6 | 3 | 1 | Sum'ville, 2 b | 5 | 0 | 1 | 5 | 5 | 3 |
| Moore, 1st b. | 4 | 1 | 1 | 11 | 0 | 3 | Holbert, c. | 4 | 0 | 0 | 9 | 4 | 2 |
| Totals | 38 | 6 | 10 | 27 | 14 | 10 | Totals | 44 | 7 | 16 | 27 | 16 | 11 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Reds | 0 | 2 | 0 | 1 | 2 | 0 | 1 | 0 | 0—6 |
| Louisville | 0 | 0 | 0 | 1 | 4 | 1 | 0 | 1 | 0—7 |

Called balls—on Burkalow, 21; on Devlin, 11. Strikes—off Burkalow, 45; off Devlin, 35. Runs earned—Reds, 2; Louisville, 2. Home-run—by Maher. Double-plays—Shoupe and Raja, Burkalow, Shoupe and Moore. Total bases on hits—Reds, 16; Louisville, 19. First base by errors—Reds, 8; Louisville, 5. Total left on bases—Reds, 5; Louisville, 10. Umpire, James Meath. Time, 1h. 52m.

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### STAR vs. COMET.

The Stars of Utica and the Comets of Norwich, N. Y., contested for a prize of $200 at the latter place, best two out of three games, Oct. 23, 24, 25. The first game was easily won by the Stars by a score of 9 to 1; the second was lost by them by a score of 8 to 5, Marqueze, the pitcher of the Stars, being absent, Stroud pitching and Vail playing centre-field. Each club having won a game, the deciding one was regarded with some interest, and was played before some 1,200 spectators. It proved to be a magnificently played game of eleven innings, and was won by the Stars by the close score of 2 to 1, Marqueze making a home-run in the eleventh inning after two men were out. Score:

| Star. | R. | 1B. | PO. | A. | E. | Comet. | R. | 1B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Stroud, c. f. | 0 | 1 | 3 | 1 | 0 | Adams, c. f. | 1 | 1 | 0 | 0 | 1 |
| Marqueze, p. | 1 | 3 | 4 | 7 | 0 | Dunn, l. f. | 0 | 0 | 0 | 0 | 1 |
| Tchoud, 2d b. | 0 | 0 | 3 | 4 | 1 | Wheaton, s. s. | 0 | 0 | 0 | 6 | 0 |
| Collins, c | 0 | 1 | 11 | 2 | 0 | Lewis, 1st b. | 0 | 0 | 21 | 0 | 1 |
| Healy, r. f. | 0 | 1 | 0 | 0 | 1 | Davis, r. f. | 0 | 1 | 1 | 1 | 0 |
| Ferris, s. s. | 0 | 0 | 0 | 3 | 0 | Household'r, 2b | 0 | 0 | 2 | 4 | 1 |
| French, 3d b. | 0 | 1 | 1 | 4 | 0 | Curran, c. | 0 | 0 | 6 | 0 | 0 |
| Creigar, 1st b. | 0 | 0 | 10 | 0 | 0 | Waterman, p. | 0 | 1 | 1 | 5 | 0 |
| Leavey, l. f. | 1 | 1 | 1 | 0 | 0 | Quinton, 3d b. | 0 | 1 | 2 | 7 | 0 |
| Totals | 2 | 8 | 33 | 21 | 2 | Totals | 1 | 4 | 33 | 23 | 4 |

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Star | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0—1 | |
| Comet | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1—2 |

Runs earned—Star, 2. Total bases—Comet, 5; Star, 13. Struck out—Comet, 8; Star, 3. Home-run—Marqueze. Two base hits—Marqueze, 2; Waterman, 1. Umpire, J. Delaney. Time, 2h. 15m.

◆

A LETTER addressed business-manager of the Star B. B. C. of Syracuse is in care of this office.

### BROWN VS. REDS.

These St. Louis Clubs—the former Leaguers and the latter semi-professionals—crossed sticks on Oct. 21, the Browns winning, as under:

| Browns. | R. | B. | PO. | A. | E. | Reds. | R. | B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Pike, c. f. | 1 | 2 | 1 | 0 | 0 | Morgan, r. f. | 1 | 1 | 0 | 0 | 0 |
| Bradley, p. | 1 | 1 | 1 | 3 | 1 | Croft, 1st b. | 1 | 1 | 7 | 0 | 2 |
| McGeary, 2d b. | 1 | 1 | 2 | 5 | 1 | Redmond, s. s. | 1 | 1 | 0 | 2 | 2 |
| Battin, 3d b. | 0 | 0 | 3 | 3 | 0 | Magner, l. f. | 1 | 1 | 1 | 0 | 0 |
| Pearce, s. s. | 0 | 0 | 1 | 2 | 1 | Dolan, c. f. | 0 | 0 | 3 | 0 | 1 |
| Blonger, r. f. | 1 | 1 | 1 | 0 | 1 | Dillon, 2d b. | 0 | 2 | 1 | 4 | 1 |
| Mack, l. f. | 1 | 1 | 1 | 0 | 0 | Galvin, p. | 0 | 0 | 2 | 1 | 2 |
| Dehlman, 1st b. | 1 | 1 | 14 | 1 | 1 | J. Gleason, 3d b | 0 | 1 | 1 | 0 | 0 |
| McGinley, c. | 0 | 0 | 3 | 0 | 3 | Sullivan, c. | 0 | 0 | 12 | 0 | 3 |
| Totals | 6 | 7 | 27 | 14 | 8 | Totals | 4 | 7 | 27 | 7 | 11 |

Total bases on hits—Browns, 11; Reds, 9. First base on errors—Browns, 4; Reds, 5. Struck out—Pearce and Bradley, twice each; Dehlman, McGinley and Galvin, once each. Bases on called balls—Reds, 1. Passed balls—McGinley, 1; Sullivan, 2. Runs earned—Browns, 2. Umpire—L. W. Burtis.

On the following day they met again, when the Red Sox were once more defeated; score, 14 to 10.

◆

ALASKA VS. PRINCETON.—The Alaskas of the metropolis went to Princeton, N. J., Oct. 27, and there gave the College nine a warming by the following innings score:

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Alaska | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 3 | 0—4 |
| Princeton | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0—2 |

Base-hits—Alaska, 2; Princeton, 3.

On the 29th they again encountered each other, on the same 'grounds, when, in a seven-innings game, the New Yorkers again came out ahead.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Alaska | 0 | 0 | 3 | 1 | 2 | 1 | 1—8 |
| Princeton | 0 | 0 | 0 | 0 | 1 | 0 | 6—7 |

Runs earned—Alaska, 3; Princeton, 1.

PLAYERS desiring to engage next season with the Allegheny, Pa., Club are requested to address H. P. McKnight, as per advertisement.

## PEDESTRIANISM.

### FAST AMATEUR TIMES IN GREAT BRITAIN.

Our latest batch of foreign exchanges contains accounts of no fewer than four events, occurring in England and Ireland on Oct. 7, in which the best previously recorded amateur times were excelled. The performer to whom the honors are chiefly due is F. T. Elborough, who, at the games of the London Athletic Club, held at Lillie Bridge, won the race for the 220yds. challenge cup (then held by him) in 22 3-5sec., thus eclipsing E. J. Colbeck's 22⅘sec. by a fraction. His only competitor, A. Powles, pulled up dead beat, about thirty yards from home. Subsequently Elborough won the half-mile challenge cup, doing three-quarters in 56⅕sec., and the full distance in 1min. 57½sec. H. W. Hill was second, W. Slade third, and Hon. A. L. Pelham fourth. The winner ran along contentedly in the rear until about eighty yards from the goal, when he let himself out, went through his men in the next fifty yards, and finally won by twelve feet, Hill beating Slade (who pulled up) by six yards, Pelham about half a dozen yards behind. At the Irish Champion A. C. Ground, Dublin, C. H. Ford and W. C. Williams walked a fifty-mile match, for a cup and a silver medal, Ford, who was conceded a start of five miles, winning in the very fast time of 9h. 4m. 52⅘s., which has never been equaled by an amateur anywhere. With the exception of a couple of seconds' stoppage, to have the heel of one of his shoes cut at the end of the eleventh mile, Ford kept right on from the commencement until the end of the contest. Williams started after Ford had punished his five miles, and caught up with the latter in his eleventh mile, but was unable to shake him off, gaining but one lap in twenty miles, when he retired from the track for good. F. J. Ball (I. C. A. C.) was judge and referee. The other event was also a fifty-mile walk, and came off at the Star grounds, Fulham, London, J. Edwin Dixon undertaking to cover that distance in nine hours and a half. The athlete is a member of the Mars and Hermits' Football Clubs, and commenced his task under very unfavorable auspices, the rain pouring down in torrents. He finished the journey in 9h. 20m. 30 3-5sec., beating the best amateur record in England from 27 to 50 miles. J. Jenn acted as timekeeper and referee. His stoppages occupied 14m. and 48sec.

◆

### FIFTY MILES WALKING RACE.
### The Fastest Record Badly Beaten.

With a view to testing the question of superiority between the numerous promising professional walkers who have sprung up in England since the advent of E. P. Weston, the Amateur Athletic Club of London projected a fifty-mile tournament, and arranged that it should take place at the Lillie Bridge Grounds on Oct. 16. They offered the following prizes, which had the effect of securing thirty entries: £5 to the first man at ten miles, £10 at twenty-one miles, and £25 to the first man at fifty miles; £7 to second man, and £3 to the third, if he completed the fifty miles in 9h. 30min.; while one-sixth of the gate, in addition to the prizes, was divided amongst those who completed the distance under nine hours, and the first six of those who received no prizes, but completed the distance within ten hours, received £2 each. The arrangements for the accommodation of the public were admirable, and over six thousand spectators assembled upon the grounds. The new quarter-mile track was used, which answered the purpose exceedingly well, save that the newly-made portion was rather loose and holding, and at dusk half of this was lit up with innumerable naptha lamps, suspended from poles overhanging the path. The men then had to walk to and fro to complete the 440 yards, and, although the turns were rather awkward, it proved an admirable course, the track on this portion being in fine condition. Twenty-five out of the thirty entries come to the post, including the one hundred-miles champion, Vaughan. We clip from *The Sporting Life* the following account of the contest, which ended in four of the walkers eclipsing the fastest time ever accomplished: "J. Miles dashed off with the lead, followed by J. Barnes and W. Vaughan, but at the turn Clark trotted past and assumed premier position, and passing the post the first time, the order was: A. Clark, first; Miles, second; Vaughan, third; T. Ashburn, fourth; A. Hibberd, fifth; J. Coleman, last. This order was maintained with little variation until the end of the second mile, when Miles raced past Clark; but the latter was quickly in front again, the pair now being 300 yards ahead of Vaughan, who was closely pressed by G. Ide. At the end of the third mile Miles went clean away from Clark, going remarkably well and in unexceptionable style, overlapping Vaughan, Ide and G. Parry, who were walking in close company, and going further away at every stride. In the last lap of the fifth mile Vaughan passed Clark, an example followed by Parry, while Ide had drawn up into second place, closely attended by Hibberd. The weather now was exceedingly favorable, the sun shining brightly. Miles covered his first seven miles in 59min. 59sec., being about a lap and a half in front of the whole field. Soon afterwards Clark was disqualified for "lifting," and Hibberd was cautioned, and Miles, maintaining his great pace, finished his tenth mile in 1h. 25min. 26sec., finally completing in the first two hours thirteen miles and three-quarters. Hibberd had then passed Ide, and was going second. At ten miles S. Berry stopped, and his example was soon followed by Barnes, H. Orris, J. Carpenter, and T. Hall. It took Miles 2h. 2min. 29sec. to make fourteen miles, and finally he knocked off twenty-one miles in 3h. 10min. 15sec., thus carrying off the prizes for being first at ten and twenty-one miles. Hibberd's time for the twenty-one miles was 3h. 15min.; Ide's, 3h. 18min. 8sec.; Parry's, 3h. 23min. 26sec.; and Vaughan's 3h. 24m. 8sec., the rest of the field being several laps behind. Ide, Vaughan and Parry at this point showed no sign of exhaustion, keeping on at one uniform pace, varied with a few well-timed spurts: but Miles had evidently shot his bolt, and he now lost ground at every lap. At the finish of his twenty-fifth mile he was barely a lap in front of Ide, who two miles further on assumed premier position amidst great cheering, and Hibberd also succeeded in passing Miles, and, after doing twenty-eight miles two laps, the latter gave up. At dusk the lamps were lit, and the course was changed to the shorter track. This appeared to suit Ide well, for he mastered the turns at each end cleverly, and kept widening the gap at every stride. Ide finished his fortieth mile in 6h. 33m. 1sec. (fastest on record by 27m.), three-quarters of a mile ahead, and, Hibberd being disqualified in the thirty-eighth mile for "lifting," Vaughan took second place, and, making some terrific spurts, he tried to overhaul the leader, but in vain; for, although at one time he got within half a mile, he died away again, and at the end of the forty-fifth mile (covered by Ide in 7h. 26m. 2s.) their positions remained as before. Ide made his forty-eighth mile in 7h. 57m. 40s., and, going strong and walking in grand fashion to the end, ultimately won, amidst great cheering, by about three-quarters of a mile, Parry finishing about a mile behind Vaughan, who was second. The winner's time for the fifty miles was 8h. 19m. 55s.—a truly wonderful performance—and his times from forty miles upwards are the fastest on record, while it is remarkable that all the first four men beat record time. In all ten finished, and in the following order: G. Ide, Woolwich, 8h. 19m. 55s.; W. Vaughan, Chester, 8h. 27m. 55s.; G. Parry, Manchester, 8h. 40m. 28s.; W. Ide, Woolwich, 8h. 48m. 5s.; W. E. Green, Old Kent Road, 9h. 3m. 17s.; W. Newman, Camden Town, 9h. 20m. 55s.; A. Hancock, Hackney, 9h. 26m. 55s.; A. Courteney, Barnet, 9h. 41m. 4s.; W. Chandler, Mile End Road, 9h. 52m. 12s.; J. Emmett Merton, 9h. 53m. 25s. The respective distances covered by the other fifteen competitors were: J. Coleman, 44 miles; T. Ashburn, 33; J. Miles, 28¼; W. Haywood, 27¼; W. Keble, 25; J. S. Robson, 23¾; A. Neal, 20; P. M'Kellan, 18; T. Hall, 13; J. Carpenter, 12; J. Barnes, 10½; H. Orris, 10½; S. Berry, 10; A. Clark, 8½ (disqualified); A. Hibberd, 37½ (dis.) G. W. Atkinson and J. Knott were the judges.

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JACK GOULDING, the well-known trainer and athlete, on Oct. 25, at the Plainfield (N. J.) Driving Park, undertook to walk 500 yards while the black gelding Garth trotted three-quarters of a mile, best two in three heats, for a purse of $25. Jack won the first heat in 1:58, and the second in 1:56¼.

JOHN ODDY, in an exhibition-walk at the Streator, Ill., Driving-park, Oct. 21, is said to have walked seven miles in 56min. 32sec.

THERE ARE LETTERS in our care from Geo. F. Avery C. Cushing and Ed. Mullen.

## AQUATICS.

REPRESENTATIVES of several New England colleges held a meeting at the Parker House, Boston, Mass., Oct. 25, with a view to taking measures for the formation of a rowing association to be confined to students of colleges in that section. The result of the conference was the preparation of an address to the boat clubs interested, setting forth what the signers consider good and sufficient reasons for withdrawing from the R. A. A. C., and the organization of a new association, as above, and calling for a convention, to be held at the Bay State House, Worcester Mass., Nov. 23, 1876, at 2 o'clock P. M. Each college will have one vote, and all are requested to send one or two delegates. The call is signed by E. C. Carrigan, president of the Dartmouth Navy; S. W. Nickerson, president of the Brown Navy; Philip L. Paine, treasurer of the Bowdoin Navy; and Sidney D. Hooker, president of the Trinity Navy.

A SCULLERS' RACE, distance one mile, straightaway, for $100 a side, was rowed on the Schuylkill River, Philadelphia, on Saturday, Oct. 28, the contestants being Mike Byron and Robert Peal. The latter, who was the favorite, allowed his opponent a length at the outcome, but he was scarcely in it at any time, Byron leading all the way, and ultimately winning easily by over three lengths. Mr. McIntyre was judge, and M. W. Deshong officiated as referee.

LETTERS have been received by Commodore James M. Ferguson from Wm. B. Close, captain of the Cambridge crew, and C. B. Barrington, captain of the Dublin University B. C., thanking him and the Schuylkill Navy for hospitalities extended them during their presence in Philadelphia. Mr. Barrington, on behalf of his club, also presents to Mr. Ferguson the boat and oars used by them during the regatta.

THE HARVARD rowing men held their annual Fall class races on the Charles River Oct. 28. The Holyoke crew won the four-oared lapstreak race, two miles, in 14min. 49sec. They also took the six-oared race in 14:52.

## THE RING.

PATSY SHEPPARD AND MIKE COBURN indulged in an hours spar, for ducats, at Harry Hill's on Thursday afternoon, Oct. 26. Harry Hill acted as referee, and, after a very pretty exhibition of the fistic art, at the expiration of the allotted time, awarded the victory to Sheppard by a majority of five points. Coburn was much dissatisfied with the award, claiming that Hill had given to Patsy five hits which really belonged to him (Mike.) He offered to stake $25 against a like amount to be put up by Sheppard, and then and there settle with the gloves which could best the other in a genuine glove contest, which he had understood their meeting was to be, instead of the result being decided by the number of clean hits each delivered, to which arrangement Sheppard did not agree. Beyond a war of words, however, nothing came of it, but there may hereafter.

BILLY KELLY, the quondam opponent in the ring of Sam Collyer, Johnny Grady, and Teddy McAuliffe, and one of the best among the numerous light-weights which the upper districts have turned out, will take a benefit at Central Park Garden, Fifty-ninth street and Seventh avenue, this city, on Saturday evening, Nov. 4. Billy Edwards has, we learn, given his word to wind-up with Kelly, and among the others booked to appear are Steve Taylor and Johnny Dwyer, Johnny Carman and Patsy Hogan, Pete Croker and Jim Kerrigan, and Mike Coburn and Jack Gallagher.

THE TRIAL of James Weeden and others who have been indicted for the murder of Philip Koster, did not commence at Salem, N. J., on Oct. 24, as announced. The prosecuting attorney, Albert Hope, stated that the State was not ready to proceed with the case, and asked that the trial should be set down for Oct. 31, which application was granted.

WE HAVE LETTERS for Maj. J H. McLaughlin and Chas. Collins.

PATSY O'HARA is advertised to give an exhibition at Alexander's Hall, Philadelphia, on Monday evening, Nov. 6. A variety entertainment will be combined with a series of boxing matches, the chief of which will be the wind-up between O'Hara and Arthur Chambers.

## CRICKET.

### BREWSTER'S BENEFIT MATCH.

A cold, cloudy day and too little publicity served to make the annual benefit match given to Brewster, the professional of the Staten Island Cricket Club, anything but the success it ought to have been. It was little else than a one-inning practice match, attended by less than twenty-five spectators. It is to be regretted that the match was deferred so late, as it ought to be one of the most attractive of our local annual contests. The score of the inning which decided the match is as follows:

| ENGLISH. | | AMERICAN. | |
|---|---|---|---|
| Bance c. Hicks b. Hinchcliffe | 2 | Moore c. Whetham b. Moeran | 1 |
| Sleigh hit wicket b. Hinchcliffe | 0 | Stevens b. Moeran | 9 |
| Whetham b. Stevens | 8 | Satterthwaite c. Whetham b. Moeran | 3 |
| Greig c. Brewster b. Hinchcliffe | 11 | Hinchcliffe c. Hooper b. Moeran | 1 |
| Hooper b. Stevens | 2 | Talbot c. and b. Greig | 3 |
| Mostyn c. Greig b. Hinchcliffe | 0 | Holman l. b. w. b. Moeran | 1 |
| Moeran b. Stevens | 16 | Hicks b. Greig | 10 |
| Mackin c. Greig b. Hinchcliffe | 6 | M. Duer, not out | 0 |
| Graham c. Soutter b. Hinchcliffe | 6 | J. Duer c. Bance b. Greig | 0 |
| Giles c. Stevens b. Holman | 8 | Sprague, absent | 0 |
| Brewster, not out | 4 | Soutter, absent | 0 |
| Wide | 3 | B., 4; l. b., 1; w. 1 | 6 |
| Total | 66 | Total | 34 |

A FOOTBALL MATCH took place at Montreal, Canada, Oct. 28, between the Harvard University team and the Football Association of Canada, the Massachusetts players winning with two goals and two touch-downs to the Canadians' nothing.

## AMUSEMENTS.

**MABILLE THEATRE,**
34th street and 3d avenue. J. L. MASON, Manager.
Every evening at 8. Family matinee every day at 2.
A first-class family resort. Specialty and Burlesque artists wanted at all times. 33-1t*

**KELLY & LEON'S MINSTRELS**

KELLY & LEON'S MINSTRELS. | OPERA-HOUSE,
The fashionable minstrel temple. | 23d st. and 6th ave.
OFFENBACH'S OPERA-BOUFFE,
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CHING CHOU HI,
CHING CHOU HI,
CHING CHOU HI.
Terrific flight of The Only Leon from the DOME OF THE THEATRE
CROWDED HOUSES. ROYAL CHINESE COSTUMES.
FORTY ARTISTS. EIGHT COMEDIANS.
CROWDED HOUSES. ROYAL CHINESE COSTUMES.
FORTY ARTISTS. EIGHT COMEDIANS,
CHING CHOU HI, pronounced by press and public the most charming production ever seen in a minstrel hall. The whole programme a rare collection of star acts. Beautiful music, elegant scenery, etc. 32-1t*

**HENGLER'S GRAND CIRQUE,**
LONDON AND LIVERPOOL, ENGLAND.
VACANCIES FOR EQUESTRIANS of acknowledged ability, for at least four months; certain commencing Nov. 20. Good and reasonable salaries paid, but illusory and romantic propositions cannot be entertained, neither as regards journeys nor salaries. Address
32-2t CHARLES HENGLER, Cirque, Liverpool.

**WANTED, A GYMNAST AS** partner—good on Hor.-bar—and a first-class under-man for double biz. Address R. J. LEGAB, 139 Ashman street, New Haven, Ct. 32-1t*

**FOR SALE.**
A LADY'S PINK SILK TRAIL DRESS, suitable for the stage, very fashionable, in two shades of pink; been used but a few times. Will be sold at a great sacrifice. Address ARTIST,
32-1t* care of CLIPPER office.

**NOTICE.—ARCHER AND KASSE,** original Dutch Specialty Artists, have a few open dates. Managers can address BILLY ARCHER, 40 Scovill avenue, Cleveland, O. 32-1t*

**TO CORNET-PLAYERS.**
FOR SALE,
A BEAUTIFUL NEW B-FLAT PISTON CORNET, by Missenharter; silver plated, and elaborately engraved in gold. A good instrument. A bargain for cash. Address THOMAS BAUGH, House of Lords, cor. E. Houston and Crosby sts., N. Y., where instrument can be seen. 32-2t*

**TO MANAGERS.—FRANK E. DE LOSTE** will engage with a first-class traveling combination as General Business Manager, Treasurer, or Advance Agent. Address P. O. Box 159, Madison, Ind. 32-2t*

**LADIES AND GENTLEMEN** taught Trapeze. Simple method. Sure success, and plenty of engagements. Private and at their residences. One lady performed in public in three months. Call or address [32-1t*] RIPLEY, 13 St. Mark's place, N. Y.

**FLIRTATION,**
AN ORIGINAL FIVE-ACT COMEDY, by Eleanor Kirk, will be the first new play of the season at the Chestnut-street Theatre, Philadelphia. 32-1t*

**NATIONAL THEATRE COMIQUE, CINCINNATI, O.**
HYAMS AND HART..........Proprietors and Managers
NAT HYAMS..........Business and Stage Manager
WANTED, first-class talent at above theatre, NOW RUNNING UNDER SOLID MANAGEMENT.
Refer to the following artists, who have been or are now under engagements to us: Boissett Family, Mlle. Realta, Saxton and Orchestra, D'Alve Sisters, Adrian Gray, Fanny Kent, Connors and Kelly, Simpson Sisters, J. O. Kelly, Paddy Murphy, Barrie Durrell, Locke and Assistants, Davenport Bros., Ida Greenfield, Reed and Neil, and everyone ever engaged at this theatre. 32-1t*

**SIDESHOW**
PAINTINGS, CURIOSITIES AND APPARATUS wanted at cheap rates. Living curiosities wishing a home for the Winter, with small salary, may also address PAUL TURK, care of CLIPPER office. 32-1t*

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FOR SALE OR TO LET.
Would like to hear from PARTNER with small capital.
32-1t* JNO. E. MASTERS, 177 Broadway, South Boston, Mass.

**MAGICAL MANUFACTORY.**—Magical apparatus and conjuring tricks for stage or parlor; also juggling-balls, knives, etc., the finest and best finished at reasonable figures. Send 15cts. for illustrated catalogue, or 3cts. for price-list. THOS. W. YOST, No. 28 North 9th street, Philadelphia, Pa. 32-13t

**ADVANCE AGENT,**
M. B. COWLES, at liberty to engage with a responsible party of reputation. Refer to J. H. Haverly, or C. H. McConnell, Chicago; James F. Sherry, or Joe Alexander, Philadelphia; or any traveling manager or agent. Five years' experience. Address care
32-1t* WM. J. SELL, Erie, Pa.

**THE WONDERFUL LESLIE** BROTHERS, Acrobats. Newark, N. J., Nov. 27, two weeks, Ward's Opera-house; Central, Philadelphia, Dec. 11, two weeks; Adelphia, Buffalo, Dec. 25, two weeks; Adelphia, Chicago, Feb. 5, two weeks. Managers having open dates, please address as above. LESLIE BROTHERS—Louis and Fred 32-5t*

**CENTENNIAL CONCERT HALL,** No. 171 North High street, Columbus, O. Variety performers of ability wanted at all times. Please write, stating business and lowest salary.
LADIES, PLEASE SEND PHOTO.
Our motto is: Live and let live. Terms low. Pay sure.
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HARRY ENOCHS..........Proprietor
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ARTISTS CAN ALWAYS FIND DATES.
LADIES WANTED AT ALL TIMES.
SEND STAMP TO INSURE ANSWER TO MANAGERS, AS ABOVE. 32-1t*

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SALARY LOW.
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**WE THANK THE DRAMATIC** fraternity for answers to our advt. of "Two Orphans," and wish this time to purchase a copy of "Rosedale." Buyerus, O., Amateur Dramatic Club. 32-1t*

**IMPORTANT NOTICE.**
BEWARE OF IMPOSTORS. SLAVIN'S ORIGINAL AND ONLY GEORGIA JUBILEE SINGERS.
The undersigned would respectfully warn managers of Theatres, Exhibition Halls, etc., to beware of numerous gangs of impostors barn-storming through the country, styling themselves GEORGIA JUBILEE SINGERS.
The most of these people come from Sullivan and Wooster streets, New York; and it is a question in my mind if one of them ever saw the Southern country. The ONLY GENUINE GEORGIA JUBILEE SINGERS, who were all slaves before the war, were organized by the undersigned over three years ago, and were the first company of SLAVE SINGERS that ever sang in "UNCLE TOM'S CABIN," and are now performing, and have been for the past two seasons, with MRS. G. C. HOWARD in "Uncle Tom's Cabin." All parties calling themselves Georgia Jubilee Singers (with the exception of the company under my management) are impostors, and should be treated as such. J. H. SLAVIN,
MANAGER OF SLAVIN'S ORIGINAL AND ONLY GEORGIA JUBILEE SINGERS. 32-1t*

**A FLUTIST AND VIOLINIST** residing in New York or suburbs are wanted to form a traveling trio with a banjoist. Address A. O.,
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**NEW SONG AND CHORUS,**
RETURN TO ME, MY DARLING,
by S. J. Delaney. The above is just the song for the minstrel profession, and will surely please everybody. Melody is perfectly beautiful, words are well adapted. Price 40cts. per copy. Address F. W. HELMICK, Music Dealer, 50 West Fourth street, Cincinnati, O. 32-1t*

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Salaries must be low, as they are sure every week. NO MATINEES. Write and get a date.
N. B.—All letters answered. 32-1t

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THEATRE COMIQUE,
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JOHN KINLAN..........Manager.
OPENING NIGHT NOV. 11, 1876.
The artists engaged for the opening date will please assemble on the stage
FRIDAY, NOV. 10,
2 o'clock P. M., for rehearsal. THOMAS HAMPTON,
32-1t* Stage-director.

**VAUDEVILLE THEATRE,**
Zanesville, O. Variety talent wanted. Lady artists wanted immediately. Boyce & Rogge, Proprietors; J. Boyce, Stage-manager. 32-1t*

**NEW YORK LODGE,**
NO. 1, B. P. O. E.
NOTICE.—The annual election of officers of this Lodge will be held at the Lodge-room, Masonic Hall, on Sunday, Nov. 5, on and after which date the lodge will be opened at 7.30 P. M. All communications should be addressed to R. S. MARTIN, Secretary,
32-1t 78 Nassau street.

**SAWYER'S FAMOUS ALABAMA JUBILEE SINGERS** can be engaged for "Uncle Tom," Variety and Sacred Concerts. Address A. D. SAWYER, 65 East Houston street, New York. 32-1t*

**KEEN & ADAMS' COMBINATION** season closed until Dec. 1. All claims against the above settled upon application. Wanted, a good, honest Business-manager. Address COL. T. A. BROWN, New York, or JULE KEEN, Louisville, Ky. 32-1t*

**BURTON STANLEY,**
AM I TO DEPEND ON YOU?
Telegraph me at once. DAN SHELBY,
32-1t Buffalo, N. Y.

**ORIGINAL, SENSATIONAL, AMUSING.**
**STEWART H. DARE,**
THE UNIPEDAL OR ONE-LEGGED GYMNAST,
AND
**GEORGE A. HALL,**
TRICK CLOWN,
in their wonderful yet mirthful
HORIZONTAL-BAR ACT.
BIG SUCCESS EVERYWHERE.
Splendidly dressed, and the handsomest apparatus in the country.
Read the indorsement of Col. Wm. E. Sinn of Olympic and Park Theatres, New York and Brooklyn.
TO MANAGERS: Messrs. Stewart H. Dare, the one-legged horizontal-bar performer, and the clown, G. A. Hall, are just closing an engagement at this theatre, and I take great pleasure in saying I consider them the best in their business ever appearing. They have been this week the talk of Brooklyn, both of press and public. I, therefore, take great pleasure in recommending them to all managers as they will prove a big card in any theatre.
WM. E. SINN.
Managers of stationary or traveling companies will please address Olympic Theatre, New York. 32-1t*

**$2,000.**
**WANTED**
**A PARTNER,**
with the above cash, to join the advertiser in an entertainment, established 1829. Reputation and popularity not excelled. The fittings, costumes, etc., are of the finest description. Fine bills, lithographs, etc. Terms of contract not less than three years. Route: California, Sandwich Islands, and Australia. To a gentleman who means business this is an opportunity seldom offered. Address "A. A.," care of J. H. Alexander, LEDGER office, Philadelphia, Pa. 32-1t*

**THE BLOSSOMS,**
NAT AND BERNETTA,
Ethiopian and character sketch artists, closed a successful engagement at Sinn's Park Theatre, Brooklyn, Oct. 7. First open date, Nov. 27. 32-1t*

**UNEQUALED SUCCESS OF**
**NEIL SMITH**
AND HIS BOSS DOGS
at the Theatre Comique, Broadway. Just closed. Now performing at Barton's Opera-house, Syracuse, for two weeks. A few open dates. NEIL SMITH,
148 Third avenue, New York City.
N. B.—I have very attractive wood-cuts. 32-1t*

**SHEFFER AND SLAVEN,**
OLYMPIC THEATRE, NEW YORK,
OCT. 30. 32-1t*

**W. J. MORGAN & CO.,**
**THEATRICAL**
**LITHOGRAPHERS,**
**CLEVELAND, O.**
MAKE A SPECIALTY OF FIRST-CLASS WORK.
Refer to all leading stars and managers. 32-2t*

**TO MANAGERS**
I take great pleasure in calling your attention to
**THE RAYS,**
BILLY AND MAGGIE,
who, in their sketches of PLANTATION LIFE, are exceedingly refined, and possess all the requirements of FIRST-CLASS ARTISTS. Having just concluded a highly successful engagement at my theatre, they are at liberty to return at their option. Yours, etc.,
J. H. HAVERLY, Adelphi Theatre.
Chicago, Oct. 20, 1876. 32-1t*

**DESTINY,**
a powerful and romantic drama, in four acts, by LANCASTER and MAGNUS, authors of the very successful play "CONSCIENCE," performed at the UNION-SQUARE THEATRE, has been purchased by the young and gifted artist
**FLORENCE FAIRCHILD,**
who about Nov. 23 will begin her AMERICAN TOUR, commencing through the New York cities.
Miss Fairchild will be accompanied by an organization of METROPOLITAN EXCELLENCE, comprising several of our most prominent artists, and including as her support the powerful legitimate actor
**LEWIS MORRISON.**
The paraphernalia of the company will be in every detail that of a strictly first-class organization.
Managers of theatres and halls wishing to negotiate will address all communications to
LEWIS MORRISON,
Business-manager,
Care of SIMMONDS & WALL,
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**TREMENDOUS SUCCESS**
OF
**HUBER AND GLIDDEN**
THE
OYSTER-CAN MOKES,
at TRIMBLE'S VARIETIES, Pittsburg, Pa. Managers address care of CLIPPER Office. P. S.—Niles and Evans, we found your soap. 32-1t*

**IRVING HALL,**
WATERBURY, CT. Splendidly furnished. Good stage and ante-rooms. Drop-curtain. Well lighted and ventilated. Seating capacity, 700. Population, 15,000. Address H. P. CAMP, Waterbury, Ct. 32-13t

**BOB MACK,**
DRAMATIC AND VARIETY AGENT,
13 BETTS STREET, CINCINNATI, OHIO.
MANAGERS of both located and traveling dramatic, variety or minstrel companies wishing talent of acknowledged ability can always secure the same by sending me their orders.
FIRST-CLASS DRAMATIC TALENT booked for the Fall and Winter season. Wanted, dramatic talent at all times; also musicians that can play string and brass. Must understand the dramatic and variety business, and be good, reliable people.
VARIETY ARTISTS, with attractive specialties, that have open dates can have the same filled with good responsible managers. Dates open at all times for first-class artists, both ladies and gentlemen. Write immediately for dates. Would be pleased to hear from all my professional friends and managers. Will give strict attention to all business placed in my hands. Address as above. 32-1t*

**Miss Louise Boshell**
WIRE ARTISTE AND COLUMBINE,
has a few open dates in November and December.
Managers will please adddress
32-1t 131 West 53d street, New York.

**GAYEST OF THE BEAUX**
New serio-comic song. You will always get "a hand" by singing it. Orchestral parts and song mailed for 35 cents.
28-13t* ROE STEPHENS, Detroit, Mich.

**GREAT HIT**
OF
**MR. JOHN KERNELL,**
THE FUNNIEST OF ALL IRISH COMEDIANS.
FIFTH WEEK AT TONY PASTORS' Broadway Theatre,
OPENS AT THE HOWARD, BOSTON, NOV. 6.
**MR. HARRY KERNELL**
will commence his eighth engagement at the Howard same date, in a new sketch THE IRISH SWELLS. 32-1t*

**COSTUMES.**
JACOBY VAN WAARD,
(Formerly with Mariano Toledo), MANUFACTURER OF COSTUMES. THEATRES and COSTUMERS Supplied.
Orders received by mail and furnished in the shortest notice. 40 EAST EIGHTH ST., New York.

**PROFESSIONALS**
will find PRIVATE BOARDING, PERMANENT AND TRANSIENT, SUPERIOR ACCOMMODATIONS,
32-4t At 904 Pine street, Philadelphia, Pa.

**WANTED,**
A LADY AND GENTLEMAN ORGANIST,
who can sing, for the
**MARTINO TROUPE.**
Engagement, seven months. Salary sure every week, but must be very reasonable. Address at at once,
32-1t PROF. MARTINO, East Saginaw, Mich.

EVERYBODY IS SPEAKING OF THE
**ARROW.** 32-1t*

**SECOND WEEK**
AND
PRONOUNCED SUCCESS
OF
**THE PARKERS,**
LEWIS AND PAULINE,
Plantation Sketch Artists, at TONY PASTOR'S THEATRE, N. Y.; Theatre Comique, Providence, two weeks, Nov. 6; Howard Athenæum, Boston, one week, Nov. 20; Ward's Opera-house, Newark, Nov. 27; Chicago to follow. 32-1t*

**CITY HOTEL,**
BROADWAY AND EIGHTH STREET,
ENTRANCE, NO. 1 CLINTON PLACE.
EUROPEAN AND AMERICAN PLAN.
Single rooms, $1 per day; double rooms, $1.50 to $5; table-board, $1 per day; $5 per week.
Elegant rooms en suite. Special rates to professionals.
M. E. DWINELLE, Proprietor.
32-1t* R. FITZGERALD, Manager.

**WANTED**
FOR WESTERN AND SOUTHERN THEATRES.
First-class specialty artists in all branches of the profession. Address, (enclosing postage-stamp to insure reply)
THOMPSON & CO., Dramatic Agents,
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**W. H. FRAKE,**
**MAN-FISH,**
can be engaged in his
AQUATIC SPECIALTIES.
I work alone and require no partner. Address
W. H. FRAKE, MAN-FISH,
32-1t* care of CLIPPER office.

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MACEVOY'S FAMOUS
ORIGINAL HIBERNICON.
This property comprises sixty-five views, executed in the best style of distemper painting; framework, gas-fixtures, curtains, boxes, wood-cuts, electrotype plates, costumes, music, etc., etc., all complete. Also two dramatic episodes, with original music, written for the Hibernicon.
The undersigned, having retired from the business, will sell this well-known and successful exhibition cheap for cash. For terms, etc., address CHAS. MACEVOY,
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**Spencer Pritchard,**
CHARACTER OR LEADING LIGHT AND ECCENTRIC COMEDY, STAGE-MANAGER,
at liberty after Nov. 4 for long or short engagements.
Address SPENCER PRITCHARD,
Actor and Dramatic Author,
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**Originals—Big 3—Dashington Bros.**
JERRY. WALTER. JOHNNY.
are prepared and ready to accept an [illegible] their Specialties. Triple or Double and Single [illegible] and Negro Comedian Comic Singer, Endmen and Banjos, Triple Clogs and Jig, Song-and-dance. Dancing JOCKEY and Wench Biz. and other Specialties. Managers havin[g] dates please address JERRY DASHINGTON,
32-2t* Care of CLIPPER Office, N. Y. City.

**NEW**
**BOYLSTON**
**MUSEUM**
AND
**NOVELTY THEATRE,**
WASHINGTON STREET, OPPOSITE BEACH,
**BOSTON, MASS.**
G. F. LOTHROP . . . Proprietor and Manager
T. H. PLUMMER..........DIRECTOR OF AMUSEMENTS
CHARLES H. YALE..........ASSISTANT DIRECTOR
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W. H. WHITENECT..........BUSINESS-AGENT
**FIRMLY ESTABLISHED,**
AND JUSTLY RECOGNIZED AS THE LEADING
**FAMILY RESORT OF THE CITY.**
We have fully succeeded in inaugurating the promised
**NEW ERA**
IN
**AMUSEMENTS,**
**CROWDING OUR COSY THEATRE**
AND
DELIGHTING A GENEROUS PUBLIC.
**SECOND WEEK,**
COMMENCING MONDAY, OCT. 30.
First appearance of the celebrated Prima-donna
**Mlle. Byron Rita,**
from Theatre Royal, Drury-lane, London.
**MR. HARRY SLATE**
THE GREAT YANKEE COMIQUE.
**GILDAY AND GINIVEN,**
THE OLD PLANTATION SONG-AND-DANCE MEN.
The Four Eccentrics,
**FAGAN, REDMAN,**
**PARKS AND LANE.**
GREAT HIT
OF THE
**Hennessy Brothers,**
KNOCK-DOWN SONG-AND-DANCE MEN AND IRISH SPECIALTY PERFORMERS.
In addition to the large number of Specialty Artists who will appear from week to week, the following
**STOCK FAVORITES**
will be retained during the season:
**MR. THOMAS H. PLUMER,**
Leading Character Actor and Pantaloon.
**CHAS. H. YALE,**
The Popular Young American Clown and Specialty Artist.
**MR. WILL J. STANTON,**
Low Comedian and Harlequin.
**MISS NELLIE CARLTON,**
the Beautiful Burlesque and Specialty Artist and Columbine.
**MISS LIZZIE CARLTON,**
Charming Soubrette and Vocalist.
**MISS ALICE HALE,**
the favorite Balladist.
**THE MUSEUM DEPARTMENT.**
Added to the attractions presented to the public, in the beautiful parlor connected with this establishment, free of all extra charge, will be found
**MAJ. TOT**
THE SMALLEST MAN ALIVE.
Gen. Tom Thumb, Commodore Nut, Admiral Dot, Maj. Littlefinger, and Com. Foot are all giants in comparison. He is 12 years old, is only 24 inches high, and weighs but 10½lb, and he can find comfortable accommodation to repose in a gentleman's hat.
**MLLE. ZEOLA LA NORMAND,**
the Beautiful Circassian, known to be the most handsome lady living.
**MISS ANNIE JONES,**
THE FEMALE ESAU.
**Mr. Walter Stevart,**
the Wonderful Freak of Nature, born without hands or feet.
**MASTER JAMES CARLING**
presenting his Lifelike Portraitures of Noted Persons.
MASTER CARLING
will appear in the Museum Parlor every afternoon from 2 until 3, and every evening between 7 and 8, and sketch any person or object suggested.
LIVE CURIOSITIES are wanted for the above department.
**AS THE CAPACITY HAS BEEN ENLARGED**
**TO ACCOMMODATE FIFTEEN HUNDRED,**
arrangements can be made with first-class combinations to play on shares or otherwise. The most liberal terms will be offered, and their business carefully attended to.
**Good Variety People**
are wanted at all times, but fancy salaries are abolished at this theatre.
**ARTISTS BOOKING AT THIS ESTABLISHMENT**
are at perfect liberty to appear at any other place in the city at any time before or after their date with us.
PERFORMERS OF MERIT appearing here can arrange time at the THEATRE COMIQUE, PROVIDENCE, by addressing the manager.
**THEATRE COMIQUE,**
PROVIDENCE, R. I.
JOHN D. HOPKINS & CO....Proprietors
JOHN D. HOPKINS..........Manager
The only Theatre in the Eastern Circuit that runs the year around.
**NO CLOSING FOR REPAIRS HERE.**
The following artists are under engagement to this place for one year, and can be secured by responsible managers for short engagements by applying to the above address:
**JAMES MAAS AND GUSSIE CRAYTON,**
now playing at the Howard Athenæum, Boston.
**MISS MABEL PEARL,**
the Beautiful and Dashing Serio-comic Vocalist.
**W. C. TURNER,**
Ethiopian Comedian.
**MISS LIZZIE TURNER,**
Vocalist and Danseuse.
ALSO
**A Ballet of Ten Beautiful Young Ladies.**
OPENING OCT. 30 are the
**GREAT MIACO COMBINATION,**
the greatest exponents in the world of muscle, power and agility.
NOV. 6,
**LEW AND PAULINE PARKER**
AND
**KIRK AND DREW.**
ARTISTS OF RECOGNIZED ABILITY appearing at this place can arrange time at the
BOYLSTON MUSEUM,
BOSTON, MASS.,
by addressing the management.
ADDRESS ALL COMMUNICATIONS OF IMPORT TO
**G. E. LOTHROP, Boylston Museum,**
32-1 BOSTON, MASS.

**TONY PASTOR'S TROUPE**
WILL COMMENCE ITS ANNUAL TRAVELING SEASON ON OR ABOUT
**MARCH 26, 1877.**
ARTISTS OF RECOGNIZED ABILITY
WILL PLEASE ADDRESS
TONY PASTOR,
TONY PASTOR'S NEW THEATRE, 587 BROADWAY, NEW YORK.
NONE BUT FIRST-CLASS ARTISTS NEED APPLY. 32-1t

**THE CROWNING TRIUMPH.**
**KATIE PUTNAM AND THE NEW YORK CRITICS.**

Miss Putnam revealed a sensibility and personal worth that attracted regard. She is intelligent, forcible, agile, frolicsome, and bizarre; and these qualities, shining through an active physique and much technical proficiency, make her an effective actress. Miss Putnam's grace is a certain infantile tenderness in quality of voice. Her most effective talent is proficiency in mischievous pranks. With this she pleased her audience, and to this she added cleverness and art in vocalism.—WILLIAM WINTER IN N. Y. TRIBUNE.

Miss Putnam, who is an artist, improves successfully each of her numerous opportunities.—N. Y. TIMES.

Miss Putnam is a very clever little actress, and her rendition of the characters she assumed last evening exhibited skill, ability and life.—N. Y. HERALD.

Katie Putnam is a success. To speak of her performance is to say that it was one of the most charming that the metropolitan stage has ever boasted. To speak of her personality in the two parts of Little Nell and the Marchioness is to describe a fitting blonde mixture of fun and sentiment, as tender as it is artistically combined; the semblance of an April day, when shifting clouds mottle the sward with sunshine and shade.—N. Y. TELEGRAM.

Miss Katie Putnam, an actress whom we can cordially and enthusiastically welcome to New York. Miss Putnam's reputation had preceded her, and it has been endorsed with great unanimity by the general press of the city.—N. Y. DISPATCH.

The reception given Miss Putnam was hearty in the extreme, and the audience very large. Hereafter she can be a regular and always welcome metropolitan star.—N. Y. DRAMATIC NEWS.

Miss Putnam is a petite young lady, pretty in face and figure, and naturally claims a prominent position as an actress. Her performance throughout showed real dramatic talent. Her voice is sweet, flexible, and essentially sympathetic.—N. Y. FIGARO.

Miss Putnam gave a very neat and effective personation.—SPORTING NEW YORKER.

Miss Katie Putnam manifests skill and judgment in acting, and sufficient imagination to make it possible for her to surrender her own identity to that of the personage which she represents. Her performance is fresh and winning, and calls forth much applause nightly.—N. Y. SUN.

Miss Putnam is seen to special advantage, and displays an aptitude for the portrayal of character that entitled her to the applause she received. It is evident that she is no trifler in art. She evinces at once study and an intelligence capable of putting her study to profitable use. Miss Putnam, indeed, is welcome as an actress, careful in her art, and excellent in its execution.—N. Y. EXPRESS.

She sings and dances gracefully. As Little Nell she was simple and childlike, and brimful of fun and humor in that charmingly extravagant creation the Marchioness.—N. Y. GRAPHIC.

Miss Putnam's conception and acting alike are the result of a deeply intelligent study of Dickens' meaning, and it is so seldom we find the great Boz's character adequately realized on the stage that to say she succeeds is equivalent to declaring her a comedienne of remarkable ability.—N. Y. NEWS.

Miss Putnam has an expressive and pleasing face and good stage presence. In the contrasts from gay to grave, which the opposite qualities of the two roles necessitate, she proved herself an admirable mistress of her art, never overstepping the bounds of nature.—N. Y. SUNDAY TIMES.

Miss Putnam is a clever protean actress. Her performance pleased the critics greatly.—N. Y. ARCADIAN.

Miss Putnam made an unmistakable hit.—N. Y. COMMERCIAL.

**KATIE PUTNAM COMEDY COMPANY.**
INDUCTION OF REGULAR SEASON NOV. 13. TIME ALL FILLED.
WANTED—Leading juvenile lady, first old woman, and a few other responsible people. None but those of experience and recognized ability need apply. Silence a respectful negative.
CALL.—The ladies and gentlemen engaged for this company will please assemble on Nov. 10, for rehearsal, at 11 o'clock A. M., at Library Hall, Pittsburg, Pa.
J. J. SULLIVAN, Sole Manager. HARRY LINDEN, Stage-manager.
Address JOHN E. WARNER, Business-manager. 32-1t

**THE GREAT LONDON SENSATION.**
**GHOST ILLUSION EXHIBITION,**
OR ETHESCOPE.
TOLEDO HALL, 4,128 Elm ave., Centennial Grounds, Philadelphia, Pa. Are now playing to crowded houses, as well as to the most intellectual audiences ever gathered in any place of amusement. This organization will make their first annual tour throughout this country on or about December 1, 1876, supported by a first-class dramatic company of reputed merit and talent, as well as a full troupe of renowned specialty artists, whose names will shortly appear. Managers and proprietors of Halls, Theatres, etc., visiting the Centennial City are cordially invited to visit this novel and perfect entertainment, and convince themselves of its unprecedented success.
N. B.—All managers and proprietors of Halls, Theatres, etc., having open dates for a week or more after above date will please communicate at once, in person or by letter, as above, stating seating capacity of hall, size of stage, lowest terms, etc. LEON & EDWARDS, Proprietors.
All letters addressed to J. T. LEON, Business-manager, 4,128 Elm ave., West Philadelphia, Pa. 32-1t*

**PICK-IT-UP CHARLIE.**
**GILDAY AND GINIVEN,**
**SUCCESSFUL PLANTATION ARTISTS,**
OLYMPIC THEATRE, N. Y., Nov. 6, '76.
P. S.—WHAT MANAGER HOPKINS, THEATRE COMIQUE, PROVIDENCE, SAID AFTER OUR ACT: "GENTLEMEN, YOU HAVE MADE THE BIGGEST HIT EVER MADE IN THIS THEATRE." 32-1t

**THOS. SHEIL HENDERSON**
THE YOUNG IRISH COMEDIAN,
in his great drama
**TULLAMORE,**
OR THE BOYS OF '98.
"A capital actor."—N. Y. HERALD.
"A marked artistic success."—DRAMATIC NEWS.
"A delightful Irishman."—N. Y. EV. TELEGRAM.
"Elicited critical and popular praise."—N. Y. MERCURY.
"Made a hit."—N. Y. SUNDAY DEMOCRAT.
"A pronounced success."—BROOKLYN DAILY EAGLE.
For open dates managers will please address
COL. T. ALLSTON BROWN,
32-1t 9 West Fourth street, New York.

**BOBBY NEWCOMB AS TOPSY.**
**THE GREAT REVIVAL,**
UNCLE TOM'S CABIN,
UNCLE TOM'S CABIN.
Introducing the famous and original
SOUTHERN SLAVE JUBILEE SINGERS,
in their quaint, musical and perfectly natural hymns, songs, etc.
THE GREAT PLANTATION SCENE.
The famous and world-renowned vocalist, dancer, and character artist
AS TOPSY, { BOBBY NEWCOMB,
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BOBBY NEWCOMB, } AS TOPSY.
AS TOPSY.
This grand and attractive combination appears at FORD'S OPERA-HOUSE, WASHINGTON, D. C., one week, commencing Oct. 30, 1876. Managers wishing to engage or negotiate with this sensation will please address
RUNNETT & PATTERSON,
Managers Ford's Opera-House, Washington, D. C.
Permanent address, Prescott House, Broadway, New York.
N. B.—During the engagement of this combination, the management use the most novel street attraction ever introduced on the Road. 32-1t*

**CARD.**
We, the undersigned, desire to inform our friends and the public generally, that we have withdrawn from the management of one JOHN E. HEALY (self-styled Doctor (?)), having handed in our notice on the 12th of October last. We were not aware when MAKING our engagement of the injury done our old friend and manager Mr. McEvoy, from whom we have received too many favors in the past to be a party to the MANAGEMENT OF JOHN E. HEALY.
DAN AND JOSIE MORRIS,
32-1t 672 Emerald ave., Chicago, Ill.

**GRAND OPERA-HOUSE,**
SAN FRANCISCO, CAL.
MANAGER..........MR. C. WHEATLEIGH
SCENIC ARTIST..........MR. W. VOEGTLIN
THE LARGEST AND FINEST THEATRE ON THE PACIFIC COAST. FIRST-CLASS DRAMATIC COMPANY. FIRST-CLASS APPOINTMENTS.
STARS LIBERALLY TREATED WITH.
Address J. H. SNYDER, Agent,
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**GREAT SUCCESS**
OF
**G. W. HUNTER**
at Tony Pastor's Broadway Theatre, in his protean act entitled IRISH CHANGES, portraying three entirely different styles of Irish vocalism, making a novel entertainment in the new school of Irish comedy now so popular. For terms, dates, etc., managers can address care of CLIPPER.
N. B.—The above title is copyrighted. 32-1t*

**SHED LE CLAIR,**
THE ONLY ACKNOWLEDGED FLYING TRAPEZE AND DOUBLE SOMERSET ARTIST IN AMERICA, and
**MADGE AISTON,**
in her serio-comic song-and-dance and Lancashire clog specialties, are meeting with great success IN CALIFORNIA. 32-1t*

**Howes & Cushing's**
**GREAT UNITED STATES CIRCUS**
AND
**ROYAL BRITISH COMBINATION.**
This famous and favorite combination will commence a voyage to the WEST INDIES, SOUTH AMERICA, ETC., under the happiest auspices, on or about Nov. 15, 1876. The swift and elegant steamer NORTH POINT of the Lorillard line has been chartered for the cruise, and is now being rapidly and superbly fitted up at the foot of Fifth street, E. R.
WANTED, A FULL CIRCUS COMPANY.
RING PERFORMERS OF EVERY VARIETY,
AND FIRST-CLASS ARTISTS ONLY.
LADY GYMNASTS AND RIDERS PARTICULARLY DESIRED.
An advantageous opportunity for the profession.
Call on or address HOWES & CUSHING,
Libby Hotel, Fourth avenue and Twenty-seventh street.
WANTED, FOR SIDESHOW,
HUMAN CURIOSITIES OF ALL KINDS,
CIRCASSIANS AND ALBINOS.
Address, with photograph, ZACK COUP, care N. Y. Aquarium, Broadway and Thirty-fifth street, N.Y. 32-1t*

**TO MANAGERS.**
Owing to the peculiarities of our act, and the great necessity for rest and precaution in regard to our health, which is not obtainable with a traveling company during the Winter months, we are compelled to close our engagement with Mr. Billy Pastor's Star Troupe, and therefore inform all managers that we are
OPEN FOR ENGAGEMENTS AFTER . 4.
We also take this opportunity to most sincerely thank Mr. Pastor for favors received, and to wish him and his excellent company all the success they so justly deserve.
**THE PHOITES,**
LES JOLIE GROTESQUE DANCERS.
OBSERVE THE NOTICES OF THE PRESS.
Billy Pastor and his newly-organized minstrel company performed at Tweddle Hall on Saturday evening. Best company that has visited Albany in ten years. The Phoites are very funny people—far ahead of the celebrated Majiltons. They do all kinds of queer things in the strangest possible manner. Their forte is the grotesque—fun new made—eccentricity of motion guided by the balance-wheel of mirth. The Phoites are stars of deserved celebrity. Their performance alone is worth the price of admission.—ALBANY EVENING POST, Oct. 16.
Then came the marvelous Phoites. This was simply the most wonderful and unique performance of the evening, and cannot be described with any sort of justice to the performers. They were called out several times, and then the audience wanted more.—WATERTOWN DISPATCH, Oct. 23.
By far the leading attraction of the evening was the marvelous revels, goblin antics and dances of the Phoites. They were immense.—THE SARATOGIAN, Oct. 19. 32-1t

**MIGNON,**
a romantic drama in three acts, written by Mr. JOHN M MORTON, expressly for
**MISS LILLIE ELDRIDGE**
The role of "Mignon" is immensely powerful, and MISS ELDRIDGE may be congratulated on owning a play with which it is her own fault if she does not become as brilliantly associated as Maggie Mitchell has with the part of Fanchon.—CHICAGO TIMES.
Managers and others are notified that the above play has been duly copyrighted, and any infringement thereof will be immediately dealt with according to law. LOUISA ELDRIDGE, 143 E. 13th street, New York. 32-1t

**TONY DENIER,**
**THE CLOWN**
Par excellence, an artist whose faculty for facial cartooning has made his fame world-wide, has just finished one of the most successful engagements ever played on the Pacific Slope with his new Pantomime entitled
**JACK AND JILL,**
which enjoyed a run of 40 NIGHTS at the Grand Opera-house, San Francisco, the longest run on record there of any similar production. Tony Denier takes this, the earliest opportunity of returning his sincere thanks to the following named artists, who contributed with their best endeavors towards its production, rendering much valuable aid in its enormous success: Augustus F. Grenlock, properties; Wm. Voegtlin, scenic artist; S. W. Laurey, costumer; W. Dove, John Friend, Robert Abrams, Herr Paul, Senior James and Mons. Charles, machinists and carpenters; John Woodward, stage-manager; A. Ambrose, prompter; Howard Morrison and Sam, gas engineers; Joseph M. Sloan, Cassim and Fritz, Annie Pixley, Gertie Granville, Charles Edmonds, C. Allen, G. Galloway, Annie Reed, Mlle. Marzetti, Mmes. Therese and Johanna, Mons. Schmidt, and Frank Marcus.

**Excerpts from the California Press.**

DAILY EVENING BULLETIN.
Tony Denier is the leading light of Pantomime, and the acknowledged head of Pantomimic celebrities on the American stage.—Sept. 4.
The culmination is the Golden Shower, a new and surprising mechanical effect recently invented by Mr. Denier, and now exhibited for the first time.—Sept. 5.
The Pantomime, with Tony Denier, has now entered upon its fourth week with a ratio of patronage that promises another month of success. No piece has experienced such a succession of crowded audiences before in San Francisco.—Sept. 23.
Nearly five hundred orphans attended the matinee yesterday, and were supplied with food for talk for weeks to come.—Oct. 5.

ALTA CALIFORNIAN.
Tony Denier showed himself to be a superb clown, and for over three hours kept up the rapid movement of funny incidents with scarcely a rest. The production was a great success.—Sept. 5.
Tony Denier is the most humorous of clowns.—Sept. 6.
It is magnificently presented—rich in clever transformations and comic acting of Tony Denier.—Sept. 7.
Tony Denier's splendid comic acting as clown continues to draw crowded audiences.—Sept. 8.
The acting of Tony Denier as the Clown is the very best fun we have had in this city.—Sept. 11.
Tony Denier is a capital Clown, and many of his tricks bear the charm of novelty, while all are vastly amusing.—Sept. 10.
"Jack-and-Jill," with its clever transformation tricks and Tony Denier as Clown, continues to attract crowded houses.—Sept. 14.
Tony Denier is a most amusing Clown.—Sept. 13.
Denier is the best of living Clowns, and keeps the action and fun exceedingly brisk throughout the evening.—Sep. 15.
The matinees at this house are the largest ever witnessed in California. The little ones prefer to spend their peanut and chewing-gum money for a sight of Tony Denier and his wonderful tricks.—Sept. 17.
Tony Denier continues as funny as ever.—Sept. 21.
The excellent comic acting of Tony Denier is a strong element of attraction.—Sept. 25.

DAILY EVENING POST.
Tony Denier as the Clown was the best ever seen in California.—Sept. 5.
Tony Denier's tricks send the juveniles into convulsions of mirth.—Sept. 9.
TONY DENIER AS THE CLOWN IS SIMPLY IMMENSE. HIS EQUAL HAS NEVER BEEN SEEN ON THE CALIFORNIA STAGE, AND WE DOUBT IF EUROPE HAS HIS SUPERIOR.—Sept. 23.
The drama has its Booth, Sullivan, Rossi, and many other brilliant representatives; the circus has its Melville, Robinson, and others; opera, its Kellogg, Patti, Brignoli, and hundreds of other great lights; but pantomime has but one living representative on the American stage—only one acknowledged clown—but one who enters con amore into the role and pleases old and young—and that is Tony Denier.—Sept. 24.
Tony Denier leaves the Pacific Slope with the regrets of all. He has done more to dispel our dull thoughts the past month than anything else.—Sept. 30.

THE ILLUSTRATED CRITIC.
The laughable clown is Tony's forte, and he ambles around with becoming levity.—Sept. 9.

SAN FRANCISCO NEWS-LETTER.
Mr. Denier gives us a clown of the thorough old English type, but with not as much trash dialogue as Harry Boleno or Fred Evans would have interspersed. He is funnier and more grotesque than either one named, and keeps his audience in roars of laughter, and never introduces those little vulgarities so often indulged in by some of the so-called great Pantomime clowns.—Sept. 9.
Tony is immense. His comicalities would make a dying man smile.—Sept. 16.

SUNDAY CHRONICLE.
Tony Denier has a great reputation as a clown, second to none.—Sept. 10.
Tony is indefatigable to please, and his performance is invested with comicality and genuine fun.—Oct. 1.
Tony Denier takes his departure for fresh fields and pastures new. During his stay he has won himself among San Francisco amusement-seekers the reputation of a clown possessing a great amount of quizzical ability necessary for his part.—Oct. 7.

DAILY MORNING CALL.
Tony Denier with his pantomime of "Jack and Jill" at the Grand Opera house, has proved equally as attractive as Booth in Shakespearian tragedy at the California.—Sept. 5.
Tony Denier's pantomime is as great a success as Booth's tragic efforts at the other house. Tony is certainly playing to larger audiences and more money.—Sept. 6.
Denier's eccentricities, and altogether the best pantomimic production yet seen on this coast, are the talk of the town.—Sept. 8.
We wonder how many lips of the little ones who have witnessed Tony Denier's comicalities have said "God bless the clown!" before or after they have said amen to their prayer.—Oct. 8.

THE FIGARO.
Tony Denier made his farewell bow last night. The pantomime has been a great success, and we learn on the best authority that Mr. Denier's individual share of the profits exceeds fourteen thousand dollars in coin.—Oct. 8.
Tony Denier has refused an offer of a certainty of two thousand dollars gold per week for a season of four weeks, to return to this city for the holidays.—Oct. 10.

THE GOLDEN ERA.
In the way of pantomime, young San Francisco was never before so munificently provided for as by Tony Denier—Sept. 17.
Tony Denier is certainly the most amusing clown we have ever had.—Oct. 1.

PUNCH.
Our clown is not only a very surprising leaper and an excellent tumbler, but he understands that clown is a great acting part, and he acts it as PUNCH has not seen it acted since his dear old friend Grimaldi. Tony makes out by far the most amusing scenes of the harlequinade, and he transacts all with humor, significance and a delivery combined, that would carry off a far worse pantomime. In short, the management has drawn a trump in their clown—Tony Denier.—Sept. 30. 32-1t

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Lantern Slides, Picture-view Apparatus, Panoramas, Organs, etc., bought at cheap rates. Address
32-1t* PAUL GURK, care of CLIPPER office.

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## ONLY A CIRCUS CLOWN!*

WRITTEN FOR THE NEW YORK CLIPPER,
BY LIEUT. E. H. KELLOGG.

"Only a clown in the circus!
Only a circus clown!"
Thus says uncouth ones,
As he passes through the town;
But the heart was brave and manly
Beneath the motley vest,
And that comprises manliness
Among the very best.

He was not in his motley
As he walked along the street;
A plainer-garbed gentleman
You'd scarcely chance to meet
Than genial Jerry Hopper,
As in the fading light
He passed with thoughtful features
To the business of the night.

Leaning from a window
At a dizzy height
Was a merry youngster,
Laughing with delight;
And the circus-jester,
Casting up his eyes,
Startles at the danger
That he there descries.

"Take care, little darling!"
But the warning came
Much too late, for falling
Was that tiny frame.
Was the stony sidewalk
Doomed to crush the head,
With its curling ringlets
Dabbled gory red?

No! strong arms are waiting,
Upturned hands enclasp
Mother's darling baby
With a manly grasp:
Mother called him "Angel,"
As she hastened down;
"No," said Jerry, laughing,
"I'm but a circus clown."
E. H. KELLOGG.

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* Jerry Hopper, the clown with Barnum's Great Show, on the evening of Aug. 30, while passing up Broadway, in Saratoga Springs, N. Y., saw a little child fall from the window of the third story of a house. Mr. Hopper at once placed himself in a position to break its fall, and caught it with so firm a grasp that the child did not reach the pavement.—N. Y. CLIPPER, *Sept. 9, 1876.*

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## LIONEL THE TRAGEDIAN.

### A ROMANCE OF MEXICO.

WRITTEN FOR THE NEW YORK CLIPPER,
BY JAMES WIGHT.

It is a trite remark that it is a very gradual process by which even the very boldest of women lose their instinctive modesty. The shades are almost imperceptible by which the love of admiration deepens into vanity, and vanity into imprudence, and imprudence into crime. Nevertheless, the stone that has once been set in motion is pretty sure to reach the bottom of the hill at last, and "I might" grows to "I will," and "I will," ere long, becomes "I *must*."

Isabel De Martinez had nightly sat in the theatre, and listened to the sonorously musical voice and gazed upon the handsome features and matchless physique of the young tragedian. At first she had been indolently surprised, then unusually interested, then intensely fascinated, then she could restrain herself no longer—she must see Lionel and speak with him.

The scene was in Mexico—the city of intrigue, of the secret assassin, and of the poisoned chalice. Isabel De Martinez was the only daughter of a Mexican hidalgo, wealthy and beautiful, and resided in the suburbs of the city, the sole mistress of a luxurious villa. When we state that her only surviving relative was her brother, the Count Ulick De Martinez, and that he was a man of unbridled passions, haughty bearing, and undoubted courage, it will easily be understood that the young tragedian incurred no common risk in thus becoming the unconscious object of Isabel's admiration.

Lionel was leaving the theatre one evening, after one of his greatest and most effective personations, when a page suddenly darted from a carriage and placed a tiny billet in his hand. He was not unused to adulation—anonymous and otherwise—from the fair sex; but this billet was different from former favors. It contained a curt command: "Come to the Villa Yapura," it said with imperious distinctness; "I want to see you." The handwriting was as bold as the message; and the name, "Isabel De Martinez," was clearly and vigorously traced.

Next night a messenger awaited him at the stage-door. This time it was a female, her features closely veiled. With a familiar and even saucy air she told the actor to accompany her. Indignant at being so brusquely taken possession of, Lionel somewhat tartly replied:

"I have no leisure; I must homeward."

"I am from the Lady Isabel De Martinez," she said; "she is willful, and cannot bear to be disappointed; so come along."

"Ah, that alters the position," he said eagerly; "I will accompany you."

Fifteen minutes afterwards he found himself in an elegantly appointed apartment, whose mellow light at first dazzled his eyes. Exquisite pictures adorned the walls. Here the three jealous goddesses flashed upon Paris the immortal lustre of their bewildering charms. Juno's envy, Minerva's scorn, and Aphrodite's resistless beauty glowed from the canvas. There lay a dreaming Endymion, yonder a bleeding Adonis, and beyond a Cupid affixing an arrow to his bow. Behind him, where the chandelier cast the softest light upon her attractions, was a goddess unknown to the ancients, whom the cunning painter had depicted in a loose, flowing robe, that enhanced without concealing the stately and luxurious proportions of her figure. There was no need to tell him to whom that radiant face, those large, fiery black eyes, belonged. He had seen their owner in the theatre, and he had felt her glances burn to the marrow of his bones. He stood gazing on the picture with an admiration which was almost ecstacy, when the door softly opened, and Isabel herself stood before him. In the full glow of her personal beauty, with massive ivory shoulders, and softly rounded, large arms—in the full bloom of her extraordinary beauty—every tone of light, every peculiarity of feature, loveliness itself, with a burning expression of admiration and dormant passion on her face, her billowy bosom defying in its silent music the arts of painter and sculptor alike. What wonder was it that Lionel stood as one entranced, like some seer of old who beheld a vision of unearthly beauteousness?

Isabel, woman-like, was the first to speak.

"I have taken the liberty of sending for you, not only to express my profound admiration for your histrionic genius, but to ask you the—the inestimable favor of—in fact, I want to learn something of—of your art, in short ——" and the warm crimson mounted to her cheek, and a speaking flash darted from her lustrous eyes.

Lionel's head was half turned. The actor was lost in the man. His stage posturings and genuflexions were temporarily forgotten. He could but mutteringly declare himself the lady's "devoted humble servant," and confusedly express his unbounded sense of the "high honor," and so forth. Then he came to a dead stop.

Isabel seemed to have something more to say that would not out; but, with a woman's ready wit, she motioned him to a seat. Somewhat relieved of his embarrassment, he handed her a chair, and took another at a respectful distance.

"It must seem—sort of unfeminine ——" she was beginning.

"Oh, not at all—on the contrary," he interrupted.

"But I have been informed," she continued with a sweet blush, not heeding his interruption, "that I can implicitly rely upon ——"

"Oh, certainly—most assuredly," he broke in, "I would ——"

"Upon your honor and secrecy," she said, still unheeding him.

The lights, the perfumes, the seductive beauty near him—so lovely and so confiding—made wild work of his senses and his reason. He felt as if he would choke. A mist rose before his vision. In another second his arms encircled the panting form, and he was passionately kissing the unresisting lips.

Thus the liaison between the young tragedian and the aristocratic lady commenced. Strong in her passions as in her physical organization, with a heart that for good or evil could dare, endure and defy the worst, she no sooner saw herself become a target for the arrows of scandal than she resolved to unite herself to the actor by the sacred ordinances of the Church. There was another reason. The consequences of her ardent intimacy with Lionel could no longer be certainly concealed, and her brother would return to the city in a few days.

Begun in a convulsion and nurtured in its early youth by paroxysmal passion, the loves of Lionel and Isabel had settled down to a steady flame—a sort of intertropical temperature of the heart. Physically and mentally, they were a magnificent match. The impulse that had impetuously hurled them together had been irresistible. They had been fiercely tossed on Passion's whirling sea; but yet the winds that had driven them had been winds from heaven. Serene contentment and ineffable enjoyment inaugurated their wedded existence. They had removed to a pleasant village on the mountains, far from echoes of city turmoil and the polluting breath of scandal, and they awaited with sympathy and hope and fear and joy and love for the new bond that should bind them yet closer together.

Lionel had gone to Puebla, and would be absent for a week. Meantime, a physician and three female servants were in attendance upon Isabel. The young husband, when he had dispatched his business, hastened back to his wife on the impatient wings of love. When he approached the mountain villa on his jaded horse, he saw from the darkened windows that something unusual had occurred. Instinctively he felt that the dreaded event had overtaken Isabel, and that she was no more. He had no power to urge forward his lagging animal, and, when he met the doctor at the door, he braced himself with a mighty effort and coldly asked:

"When did it happen?"

"Night before last," replied the doctor. "Who informed you?"

"Can I not see for myself?" he cried in agony; and he rushed into the house.

"Where is she—where is madame?" he gaspingly asked the female domestic.

The girl burst into tears.

"Gone—gone! They have stolen her away, my darling mistress!" she cried in piercing tones.

"Gone—gone!" he repeated. "What mean you? Answer—speak!"

The doctor was ready with the explanation.

A company of men had surrounded the villa. They were disguised, and their leader was a tall man who spoke to madame familiarly by her Christian name. While he conversed with her, his confederates kept watch, with loaded and cocked revolvers, over the doctor and the servants. The tall brigand and madame left the house together, in what direction or whether on foot or horseback he knew not, because the armed scoundrels kept watch over them for fully an hour after madame had gone. That was all.

Lionel gnashed his teeth, and stamped and tore his hair, and cursed in impotent rage.

"I will start in pursuit at once!" he cried. "Give me a horse!"

And in spite of reason or remonstrance, he dashed into the darkness. He neither knew nor cared in what direction he went. His brain was on fire, and he felt a reciprocal craving to fly through the air at lightning speed. He spurred and flogged the willing animal into frantic exertions, yet the pace seemed to him the merest crawl. Finally, at daybreak, the poor animal dropped down completely exhausted. But Lionel had no sympathy to spare for the horse. With a kick and a curse he hurried onward on foot, leaving the brute to his fate. At nightfall he reached the door of a cottage, footsore and laggard—a mere wreck of his former self.

The aged crone, seeing his condition, took pity on him, and put him in a clean bed. But he was too exhausted to sleep. Before midnight he was raving in the paroxysms of a brain-fever, and crying "Isabel, Isabel, come to me!" with agonizing persistency. The old woman was the sole occupant of the hut; and from the dried herbs, phials and jars it was evident that she had some pretensions to medical skill. In point of fact, "Old Lud," as she was called, was famous for miles around, and extraordinary stories were told among the inhabitants of her almost supernatural powers. Her skill as an obstetrician was also well recognized, and she had been called in by more than one lady of quality on occasions of extremity. In appearance she was tall, bony and hollow-eyed—a skeleton covered with a sallow, wrinkled skin. But there was a wondrous fire and intelligence in her sunken, dark eye, when she was at all excited, which few who knew her cared to encounter. She was reputed to be a firm friend and a dangerous enemy, and hence she was sometimes spoken of as "Lud the Witch," but oftener as "Lud the Midwife."

Such was the extraordinary woman under whose care the bereaved and raving husband now found himself—if such an expression may be permitted respecting one who was utterly unconscious. The crisis through which he passed was a severe one; and when he recovered consciousness, three weeks after his prostration, and discovered that Lud had shorn off his wavy hair, he was so weak and feeble that he did not even comment thereon. The old woman was the most attentive and assiduous of nurses, and under the combined influence of judicious tonics, nourishing food and fresh air, he gradually approached convalescence. The old woman was intensely curious to hear his story; for, with the sagacity belonging to her class, she divined that, besides being a woman in the case, there was some dark mystery intertwined with it. Twice during his fevered unconsciousness she had been called upon to attend ladies about to become mothers, and he had been locked up in the little solitary hut alone. Very anxious had "Old Lud" been concerning her distinguished-looking patient during her absence; and now, when he was nearly well, and offering her a liberal recompense, she was eager not only to know something concerning the events which drove him almost dying to her door, but to evince the deep interest she had in his welfare, and the anxiety which his sickness had occasioned her. In order, therefore, "to draw him out," as the phrase is, she related a curious adventure of her own—an adventure which had attended one of the two occasions on which she had been compelled to leave him alone.

"I was sitting by your bedside," said the midwife, "when I was startled by a loud knocking at the door. On opening it I found a horseman, who informed me that my assistance was immediately required by a person of rank, and that I should be handsomely rewarded. You may be sure that I hesitated a good deal, but I felt sure that no change would ensue in your symptoms for six hours at least. I therefore locked the door, and, seated on the pillion behind the stranger, was soon galloping over valley and hill. When we reached a certain dense wood, my conductor whistled and was instantly joined by two other horsemen. Then he told me that there were reasons for keeping my mission a strict secret, and that, therefore, I must be blindfolded and conducted in that condition to the apartments of the lady. It was useless to resist. They securely blindfolded me, and after proceeding in silence for many miles over rough and tangled roads, they stopped, and I was led into a house, which, from the length of the corridors and stairs, I know, was the abode of wealth and power."

Lionel was growing interested; a look of eager curiosity was burning in his eyes.

"Well, what then? Go on!" he cried.

Old Lud marked his anxiety, and, keeping a sharp eye upon his face, proceeded with her story.

"When the bandage was removed from my eyes, I found myself in a spacious bedchamber, in which were the lady and a man of haughty and ferocious aspect. The lady was delivered of a fine boy. Immediately the man, in a harsh voice, commanded me to give him the infant, and, clutching it from me, he deliberately dashed its little head against the wall, scattering its brains and killing it instantly."

"The doubly-accursed, black-hearted hell-hound!" cried Lionel, greatly excited. "Pray, proceed."

"The poor mother's shrieks would have melted a heart of stone. She swooned repeatedly, and would have died there and then without doubt, but that she was young and robust and splendidly formed. Talk about statuary! No statuary that was ever cut could match her splendid form, while her large, dark eyes ——"

"God in heaven, it was my Isabel!" shrieked rather than shouted Lionel, fainting away at the old woman's knees.

When the unhappy man recovered, the description given by the midwife left no doubt on his mind that the poor mother had indeed been his Isabel, and the innocent victim his infant son.

"After I had spent some time in alleviating the sufferings of the wretched mother," continued Old Lud, "the brute in human form told me I must be gone. My former conductor appeared. I was again blindfolded, and on the pillion, behind him, was again brought to my own door, where he offered me a large sum of money, which I indignantly spurned."

"Have you no idea where the house is situated—none at all?" poor Lionel asked with the deepest pathos.

"I have no idea whatever where the house is; but I should know it if I were inside, for I counted the stairs as I descended, and I cut a piece from the tapestry in the bedchamber while the murdering monster was absent from the room. But have you no idea in whose house she was likely to be? Tell me your story."

Lionel complied.

"Have you ever seen the Count Ulick De Martinez—your wife's brother?" the midwife asked.

"Never."

"Depend on it, he was the man of haughty and ferocious aspect—the murderer, in fact, of whom I have spoken. He has a hacienda about a two hours' ride from here. Let us proceed there with the authorities, and yield him up to the punishment he deserves."

"No; let us proceed there alone. I must settle this account myself. You know this Count, of course, when you see him?"

"I do not."

"Never mind; let us start and trust to Fate. You know his hacienda, at least?"

"I think I can find it—I have seen it more than once."

As a traveling gipsy fortune-teller, Old Lud made a favorable impression on the servants of the hacienda, and was soon exalted as an oracle in the kitchen. "The master was from home, and the lady upstairs was unable to leave her room," the domestics said, and so the fortune-telling proceeded apace. The old woman examined their "lines of life," and predicted all sorts of good luck, amid the merry laughter of the delighted and credulous maids; and consequently, when she expressed a desire to look over the old house, her request was at once gratified.

She was correct. It was the house.

"There is a pricking in my thumbs when I touch your shoulder, Ida," said the old woman with a solemn accent, as the maid and she descended the stairs; "there must be a handsome young man with whom your fate is linked coming this way. Ah!" cried the old woman, shaking her hand as if in pain, "he must be close to the house!"

The girl blushed, and kissed the withered lips of the old crone.

"Oh, I do hope he'll arrive before my master the Count. Do you think he'll be here before ten o'clock?"

"He must be here now—I will go outside and see."

In a few minutes the old woman returned with Lionel, who had remained with the horses, concealed in a thicket near.

"Here is your lover, Ida," cried the crone; "but let us show him the house first, and then you may do your sweethearting afterwards."

Ida was in a flutter of delight. She wanted to decorate herself before she undertook the ecstatic business of sweethearting with such a paragon of manhood. So she staid behind, and Lionel rushed upstairs.

The meeting between Lionel and Isabel is not to be described. What imagination could picture it? The rush of the pale and suffering young wife's tears, the challenge of her lips, the throbbing of her heart, now at last at home on his bosom, made him feel that the world was good, and that life was still worth living for. In their sweet interchange of love and sympathy the strings of the harp of life discoursed angelic music. The golden hours flew past on silent wings. Lud was below with the maids, and, as Lionel had not returned to the kitchen, it was believed that he had jumped from the window, as the old woman had reported.

Isabel and her husband sat on an ottoman, folded in each other's arms, when the door abruptly opened, and a brace of basilisk black eyes transfixed the pair.

"So-o-oh!" cried the ruffian. "Your actor-dog has come here to die like his bastard child!"

The flash of a pistol accompanied the last word. The loving pair sprang to their feet, and Lionel hastily drew a revolver. The Count advanced, firing. Isabel was shot through the heart. Lionel discharged the barrels of his pistol without effect. The two men confronted each other with empty weapons.

"Murderer! miscreant! hell-hound! fratricide!" cried Lionel, rushing at the black-browed Count, and striking him on the cheek so that he staggered and fell.

With something of the courtesy derived from his stage-training, the actor waited till he arose.

"I think," said Lionel, in describing the scene in after years—"I think he felt that his time had come. I think he knew from my knitted muscles, the firm arch of my breast, and the expression of my face, that he had found in me his inexorable Nemesis. At any rate, an ashy paleness came—an ashy paleness of his cheeks—and he endeavored to reach the bell-rope. I rushed at him and smote him again—this time on the temple. Again he fell. I kicked him in the face when he was down. He rolled over and drew a poniard, and, raising himself on his knees, pierced my arm clean through. There was now no time for dalliance. I took him by the throat, crushed him down, and had him helpless in two minutes, and his fiery eyes lolled out. Then I took his poniard and drove it through his temples, pinning him to the floor as Jael, the wife of Heber, pinned Sisera to the ground in the Eastern tent."

Such was the history of a passion that had been born in frenzy, nurtured in convulsions, and ended in blood.

As for Lionel the tragedian, he went to South America, and has not since been heard of.

## CAST-IRON DICTIONARY.

AFFECTIONATE—Kissing a young lady with your mouth full of tobacco.

COWARD—One who refuses to fire a pistol at you at your special desire.

DEWS—The tears of Heaven over the departure of day.

DISCONTENT—That morbid state of dissatisfaction which renders one incapable of enjoying the good things in his possession.

DISINTERESTEDNESS—Accepting a lucrative office at the particular and urgent request of the people.

FELICITY—The horizon of the heart, which is always receding as we advance towards it.

GOLD—Dead earth, for which many men sacrifice life and lose heaven.

INTEGRITY—Wearing a large cloak to cover all deformity.

KINDNESS—Loaning one thousand dollars at two per cent. a month, and paying the amount in uncurrent money at six per cent. discount.

MAN OF DECISION—One who insists that his wife shall kindle the fire on a cold morning.

RASCALITY—Being fool enough to get found out in deeds of wickedness.

SHREWDNESS—Wheedling a living out of others, and living in idleness yourself.

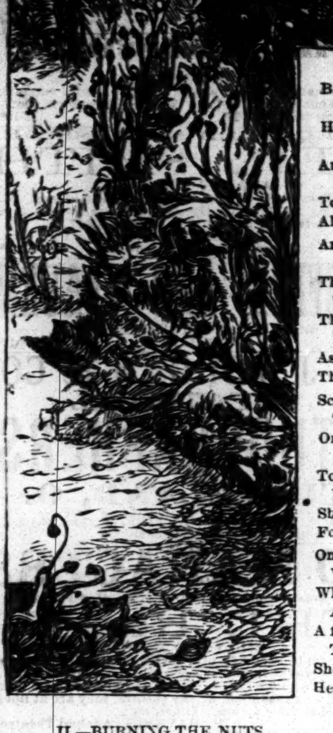
◆

RUSSIAN JUSTICE.—When anybody is run over in St. Petersburg the carriage is confiscated, the horses are taken for the use of the fire brigade, and the driver is (sometimes) flogged by the police authorities.

◆

A DOG-FANCIER in Franklin County, Ia., has sold $650 worth of dogs—if dogs can be said to be worth money—during the last year.





### I.—THE FADING YEAR.

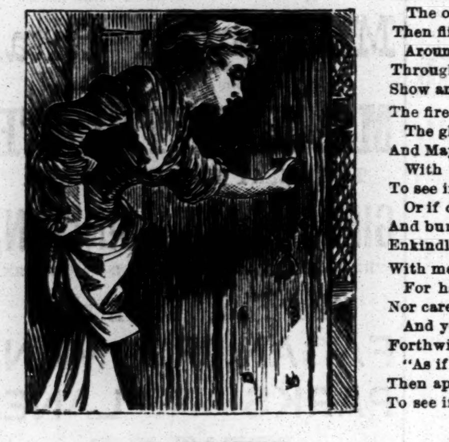
Close by the garden walk, the marigold
Uplifted to the sun with modest pride
Its shield of many an amber-plaited fold,
And hollyhocks flamed out, all crimson dyed,
And glowing asters rainbow hues unrolled,
That with the amethyst-tinted heavens vied;
Whilst all around the air was sweet beset
With perfume of the fading mignonette.

Crisp were the leaves that fell in golden showers,
And glimmered 'neath the lessening harvest moon,
That o'er the ruby-red-gemmed Autumn bowers
Sailed misty on rose-clouded afternoon;
And the bowed heads of worshiping sunflowers
Reminded that the sun was lost too soon;
And through the garden fled a gentle sigh,
As though sad Clytie's spirit wandered by.

The birds had taken wing to distant lands,
The bullrushes turned yellow 'mongst the sedges;
The trailing leaves fell off from willow bands,
And haws began to ripen on the hedges;
The Indian-creeper wove, in brilliant strands
Of red and gold, rare fringe along roof-ledges,
And purple-berries on the elder trees
Felt ghosts of Summer kisses in the breeze.

A gleam of beauty struggled to set free
The earth from desolation. But the voice
Hath sounded forth from Orcus Jove's decree,
And Erebus' hoarse waters roar "Rejoice!"
And mournful Ceres lifts her veil to see
The consort of the gloomy monarch's choice
Shroud her fair head in Autumn's paling bloom,
And sink reluctant to her regal tomb.

Whilst all the gleaming flowers fast fade away,
And Winter folds him in a dreamful sleep,
Wherein in loyal loving fancy they
Anigh the portals of her prison creep,
That haply through each drear, unsunlit day
They over her a tender watch may keep,
Ready to start at the first touch of Spring,
Beneath her feet their earliest buds to fling.



### II.—BURNING THE NUTS.

Within the house the hearth-fire's crackling blaze
Lights up with ruddy glare the ancient room,
And chisels fresh with its quick-darting rays
The oaken flowers that on the panels bloom;
Then flickers o'er a troop of earth-born fays
Around it met, to learn to-night their doom,
Through russet nuts, that on All-hallow Eve
Show anxious lovers whom they may believe.

The fire burns low, the nuts are named, and nigh
The glowing embers laid in solemn state,
And May and Cis and Mab and Rose stand by
With bright, flushed faces, and expectant wait,
To see if this nut from that other fly,
Or if close bound by love they duly mate,
And burn together in a love-flame bright,
Enkindled by the magic of the night.

With merry laughter, yet with beating heart,
For half they mock at, half believe the spell,
Nor care to see those two nuts turn apart—
And yet if they should burn together well,
Forthwith, though inly pleased, a doubt they start,
"As if such idle charms truth e'er could tell!"
Then apple-parings o'er their shoulders throw,
To see if the loved letters formed or no.



### III.—LESBIA.

But little Lesbia, fanciful and wild,
Determines yet to try another rite;
Her nuts have burned, and fate on her hath smiled;
Her parings took the shape she hoped they might;
And now her prying spirit is beguiled
Into the mirror, on this wondrous night,
To peep, and there young Florian's face to see—
Ah, if she should, how happy she would be!

And, unperceived, she quits the throng below,
And eager mounts the antique walnut stair;
Then slips, with step full stealthy and full slow,
Through the dim-lighted portrait gallery, where
The faces of some centuries ago
Look down upon a youthful face as fair
As any beauty's of the house that bore
The palm of belle in misty days of yore.

Scared at her shadow, shrinking as the wind
Through tree-tops wails its melancholy song,
Or shakes the casement. More than half inclined
Is she to turn; for terrors that belong
To aught of magic ne'er had crossed her mind.
Yet although trembling, in her love-mood strong,
She onward goes, nor e'er behind looks she;
For if she looked, the spell would broken be.

On—till at last is reached the room of state,
Where once a princess slept in bygone years;
Where lingers yet the legend of the great,
And faded splendor duskily appears;
A fitting place wherein to try her fate,
Though the strange quiet scarce allays her fears.
She opes the door, with eyes bent on the ground;
Her heart beats louder than all other sound.

### IV.—THE MIRROR.

The moonbeams fitful fell athwart the space,
In many a slender line of silver light,
And turned to ivory sweet Lesbia's face;
While through the rich stained window, colors bright
Upon the polished floor gay patterns trace,
And purple-border Lesbia's robe of white;
Whilst blazoned heart upon the centre pane
Throws on her heaving breast a blood-red stain.

She stands the massive mirror now before,
Where many a stately lady in her prime
Hath conned her toasted beauty o'er and o'er,
As yet unsullied by the hand of Time;
Yet dares she not her eyes from off the floor
To raise, while distant church-clock's steady chime
Tolls out the hour; lithe Lesbia, still afraid,
Stands there a trembling, hoping, love-lorn maid.

Her hand is raised to free her coils of hair,
And in a moment like a golden veil
It ripples round her. Like a statue fair,
With downcast eyes and parted lips, and pale,
She takes the comb with pearl inladen rare,
To comb her tresses ere her courage fail;
The while a rosy apple, trembling, she
Eats as Eve ate of the forbidden tree;

Half wishing she were back within the hall,
With gay companions by the fire's bright blaze;
For the dim silver silence doth appall;
And, timid, she at last her eyes doth raise—
But scarce upon the mirror lets them fall,
Than back she starts affrighted, for her gaze
Hath met the answering gaze of Florian there,
Enchanted with the gold-veiled statue fair.

She shivers—paler yet her white face grows,
Though she hath seen what most she wished to see;
Another glance upon the glass she throws,
And hopes and fears she may mistaken be.
But still his face the polished mirror shows;
And, with a startled cry, she turns to flee,
When, lo! a voice that chains her to the spot:
"'Tis thine own Florian, Lesbia, fear me not."





### V.—FLORIAN.

His arm is around her. "'Tis thy Florian, sweet;
Ah, pardon me that I have made thee start;
I am no ghost; I tracked thy dainty feet,
This Hallow-eve, to play a spirit's part,
That in the mirror eyes with eyes might meet,
And thou through them shouldst learn my faithful heart.
O love! thrice blest be each mysterious rite
That led us hither our love-vows to plight."

No marble statue now; the crimson blood
Straight from her heart upmantled in her face,
Then, coursing through her veins in sudden flood
Of joy, gave to her yet another grace;
And Florian bending, as she blushing stood,
In her dark eyes his happiness to trace,
Bent lower, and in love's first rapturous kiss
Felt past and future blend in present bliss.

So stood they in the moonlight—and behold,
Rose up a garden, where on every stem
Bloomed silver lilies; and transparent rolled
A crystal river, and full many a gem
Sparkled upon its shores 'mongst sands of gold;
And round about their brows a diadem
Fell in bright rainbow glory from above,
Whilst a sweet unseen chorus sang of love.

The moon sailed by—the stars did brighter shine;
The flowers half woke, through dreaming that the sun
Had risen—and the river's crystal line
Rippled as though some passing breeze had won
It into smiling—whispering, "Life divine
Hath once again upon the earth begun;
For love with fairy hand a web doth weave,
From magic threads spun on All-hallow Eve."
JULIA GODDARD.

## ARTHUR'S WIFE AND CHILD.

WRITTEN FOR THE NEW YORK CLIPPER,
BY FRANK LEIGH.

Sorrow reigned in the lofty Lockard mansion on the hillside, and in the pretty cottage in the valley, where Edith Kinnaird and her parents lived. The heir to the stately home of the Lockards and to its many broad acres, handsome Arthur Lockard, had found a watery grave on his return voyage from Liverpool; the stout ship the "Stars and Stripes" had encountered a glittering iceberg in mid-ocean, and, despite the frantic efforts of captain and crew, Arthur Lockard was seen to sink swiftly and surely to his ocean bed, in company with nearly half his fellow-passengers.

Arthur was an only son, the pride and comfort of his parents and sisters, and as handsome as Antinous; he was a trifle over six feet in height, well built and graceful, had abundant curling brown locks, with a tinge of red in them when the sun's rays lighted them up, a soft brown moustache, and bright brown eyes. All the Lockards were fine-looking, but he surpassed the rest of his family. So Edith Kinnaird thought—indeed, she could not remember the day when Arthur had not been her beau-ideal of all that was attractive, kind and good; he had been successively playmate, schoolmate, friend and lover, and, had he lived, everyone in Willowdale knew that he would have added husband to the list.

Mr. and Mrs. Lockard loved Edith nearly as well as they did their own daughters, Bessie, Alla and Trix, and it was not their fault that Arthur had gone abroad without declaring his love openly, and binding himself to Edith by a declared engagement. Such was the case, however, and I must own that Edith was a little disappointed that Arthur's last words to her had been nothing tenderer than:

"When I come home, Edith, I shall have something to tell you that I ought to have told before, but ——well, it's no use crying over spilled milk! I was a fool, and must take the consequences. Perhaps certain matters will be a little smoother when I return, so that it will be easier to tell. But I say, Edith, don't tell my folks even this much until you see me again, there's a dear!"

How often Edith had vainly speculated on the meaning of these words; but one thing she was sure of—his secret was at least not a discreditable one; he had never done a mean action in his life, and now that he was four-and-twenty he would hardly enter upon a course of evil-doing.

He had been away from home about a year when his father received news of his death, and during that time he had corresponded with Edith as he did with his sisters; but her letters were more frequent, more lengthy and more lover-like than any that entered the Lockard mansion.

When the sad tidings came all the Lockard family felt that Edith had a right to share them and to mingle her tears with theirs; so she was sent for in haste, and Mrs. Lockard, in spite of her heavy woe for the loss of her first-born, folded her to her breast, and, calling her "daughter," told her all they knew about the loss of the "Stars and Stripes."

One evening, scarcely a week after this news came, the Lockard family, including Edith, were sitting quietly at the supper-table, when a servant entered and said that a lady wished to see Mr. and Mrs. Lockard. The latter said:

"Tell her we are not receiving calls at present."

"I did, ma'am," was the reply, "and I told her, too, that you were all at supper; but she said she must see you, and she would wait until you were disengaged."

"Very singular! Did she send no card?"

"No, ma'am; she refused to give either card or name. She has a nurse and baby with her."

"At this time of night! She must be crazy," said Mrs. Lockard, and all the family echoed her words.

Curiosity dispelled hunger; but do not blame them; curiosity is evil only when misapplied, for

How many a noble art, now widely known,
Owes its young impulse to this power alone!

The bereaved family even forgot their affliction for the instant, as they adjourned to the parlor. Edith and the girls would have hung back, but Mrs. Lockard led them with her. The nameless guest was no appalling vision; a tiny, black-robed figure stood before them, her cheeks pale, her eyes red with weeping, and her pale golden hair looking like an aureola encircling the head of some pictured saint, shrouded as the most of it was by a heavy black crape veil and a widow's cap. A stout, healthy nurse sat near by, with a sleeping infant in her lap.

The stranger spoke in a gentle, timid voice:

"I see you do not know me; I am ——"

"Good gracious!" exclaimed Bessie, who was nearest the stranger. "It is Eunice Raymond!"

Eunice Raymond had passed her childhood and youth in Willowdale, attending school for some years with the Lockard and Kinnaird girls, but had removed to New York three years before her reappearance. There never had been any love lost between Eunice and the above-mentioned girls. They had always distrusted her, and she knew it, but pretended to think that they despised her because she was only the daughter of a village shoemaker. Consequently, Bessie's tones were neither cordial nor cheerful.

"Yes," replied the little widow; "I *was* Eunice Raymond; I *am* Eunice Lockard, widow of your son Arthur ——"

"What?" fairly shrieked Mrs. Lockard.

"Wi-widow of my Arthur!" said Mr. Lockard.

"Nonsense! Arthur never was married," said Bessie, and Trix chimed in:

"Of course he wasn't! He was as good as engaged to Edith Kinnaird."

"And everybody knows that Eunice Raymond could tell fibs when she chose," added Alla, who was naturally rather too brusque.

The stranger looked reproachfully at Alla, and said, with a heavy sigh:

"I forgive you your harsh words, Alla, for perhaps they are only natural; but *I* can prove my words. Here, Mr. Lockard, are papers which will surely satisfy even Alla and Miss Kinnaird—my marriage certificate, four late letters from Arthur, in which you see he calls me his wife more than once."

Mr. Kinnaird took the papers with a trembling hand, and, after examining them closely, exclaimed:

"Yes, there is no doubt. But why did my son keep his marriage a secret? How could he have so deceived me?"

"Oh, do not blame him! he is gone!" replied Eunice, sobbing. "I begged him to tell, but he feared—he told me you were very anxious for him to marry someone else, I did not then know who, and—and he was in debt, too ——"

"In debt! Are you sure?"

"Yes; for, alas! the bills were all sent to me after this fearful news came."

"Where are they?"

"I left them in my trunk at the hotel."

Mr. Lockard was an old man, in feeble health—he dropped into an arm-chair, faint and speechless. Mrs. Lockard said:

"How long have you been married?"

"It will be a year on the 27th. We were married, as this certificate shows, by a justice-of-the-peace—which in our State is a perfectly legal marriage—five weeks before Arthur sailed. My brother and sister and my Aunt Mary were witnesses."

At this juncture the baby squalled lustily, and attracted general attention. Mrs. Lockard murmured:

"Brown eyes, like my Arthur's!" and then said aloud: "What is his name?"

"Arthur Seabright—dear Arthur's name. But come, Norah, we must go—wrap him up well."

"No, my dear," said Mr. Lockard; "Arthur's wife and son must remain here, at least for a time."

So the old, long-disused nursery was warmed and lighted for King Baby's use, and comfortable quarters provided for Norah, the wet-nurse. Mrs. Arthur's trunks were sent for, and she was installed in Arthur's pleasant, luxurious room (to Alla's wrath), and in twenty-four hours was completely at home. All the family were kind to her; for, as Mrs. Lockard said, "it is not her fault alone that Arthur was secretly married—perhaps not at all; she is a pretty creature, and would attract any man. Perhaps we *did* rather urge his marriage with Edith."

And Edith, what of her?

As soon as she had heard enough of Eunice's tale to be convinced that it was indeed a dreadful reality, she slipped quietly from the room and hastened to her own cottage-home. Grief, disappointment, wounded pride, a thousand sentiments, struggled for the mastery, as she reflected that her name had been coupled with Arthur's by everyone who knew them, and that both her family and his had often spoken of their marriage as certain. True, Arthur had not asked her love, but she had given it fully and freely, supposing that his tender words, loving glances, thoughtful attentions and constant letters meant all that they implied. She felt that she could not face the Lockards again, for they at least knew how dearly she loved him, and how sincerely she had mourned his death.

These successive excitements made Mr. Lockard very ill, and in less than three weeks after hearing of his son's death he was carried to his narrow home. His will had long been made, had been drawn up in the days when he was sure that Arthur would marry Edith, and he bequeathed his house and lands, together with various stocks and bonds, to Arthur, or Arthur's heirs. Mrs. Lockard and the girls were amply provided for.

The little Arthur was undisputed heir, and his mother was sole guardian and trustee. The house was as good as her own for the next twenty-one years, and she was filling the place Arthur's mother had so long held. A very few weeks showed Mrs. Lockard and her daughters that Eunice would be better pleased if they left "her" house—in fact, she spoke quite plainly on the matter, and ere long she and the baby had the stately mansion to themselves.

To Edith's great annoyance, she tried to be friendly with her, and constantly intimated that their mutual love for the dead should be a bond between them. This argument angered and disgusted Edith, and she finally succeeded in convincing the fair widow that she would not be won over to her.

Everybody in Willowdale admired the fair young widow, living alone in that great house, with no one but her baby and the servants, except when one of her sisters or her brother would visit her. In spite of her recent grief, she was not averse to company, and rather shocked one or two devotees of Mrs. Grundy by giving small, quiet entertainments when her widow's weeds—costly and becoming they were, too!—were not six months old; but then she was so young, so rich, so attractive!

Edith strove bravely to conquer her love; but the fight was a bitter one, and her parents saw, with anxiety, that her health was suffering. The "Stars and Stripes" went down in October; the ensuing May, Mrs. Kinnaird had said that Edith must go away for the Summer to see what effect change of air would have; and one soft, warm evening she was sitting in the garden, watching the stars come out, one by one, and trying to fix her mind on the journey she was to take on the morrow, when suddenly she felt her eyes darkened by a firm hand, and her mouth pressed by bearded lips. Freeing herself from these gentle fetters, she sprang up, exclaiming:

"Who are you, sir, that dare—ah!" and her shriek brought her sister to her side.

When Mary Kinniard saw the intruder, she screamed and ran as hard as she could into the house, and up into the attic, locking the door behind her.

The intruder was Arthur Lockard. He laughed at the girl's screams, and exclaimed:

"Now, Edith, you might let a fellow kiss you when he has been away so long—at death's door, too!"

"Is it you—really?" said Edith wonderingly. "Can the sea give up its dead?"

"No; I wasn't dead, though. I sank, they tell me, but came up and was dragged into one of the boats, which was afterwards rescued by an East Indiaman. The ship dropped us at Cape Town, and I was very ill for weeks. When I recovered, I found that people supposed me to be someone else—one Joseph Harrison; so I took it into my head to surprise you all, and here I am. Surely, you'll give me one kiss, dear Edith?" said Arthur, again bending his lips to hers.

"Never, Arthur Lockard! You insult me!"

"Why, Edith, what do you mean? Why are you angry?"

"I should think you knew well enough."

"I *don't* know. I say, Edith, you're not engaged to any fellow?"

Arthur's tone of alarm surprised her. She said coldly:

"That can be a matter of no interest to you."

"But, by Jove, it is, though! I want you myself."

"I think one wife enough for any man—let go my hand, sir!"

"So do I; one is all I want ——"

"Then go up yonder to your wife and child."

To Edith's amazement Arthur roared with laughter:

"I like that! 'My wife and child!' Ha, ha, ha! My wife, if ever I have one, is here," and Arthur embraced her so suddenly that she could not prevent it.

"Stop, Arthur! Weren't you married to Eunice Raymond a year ago last November?"

"I swear I wasn't! What do you mean?"

So Edith explained, and Arthur was so interested in her tale that his arm was firmly fixed around her waist, and her hand clasped in his—of course he was quite unconscious of it, or surely he would have regarded her previous commands.

"The little liar!" was Arthur's emphatic, if inelegant comment. "She was always rather sweet on me, but I had no idea of ever making love to her. Do you believe me, darling? Didn't you know I loved you only? I had been very imprudent that Summer before I sailed, and had run into debt—you know how my father hated debt—so I determined I'd economize until I could settle up, and then I'd be free to come home, confess my wrong, and marry!"

During these last words Mrs. Kinnaird had come down the garden-walk, and, seeing her heart-broken Edith in a strange man's arms, accepting, if not returning, his kisses, she, too, screamed; and that destroyed the tete-a-tete.

Good news sometimes travels rapidly, as well as ill news. Eunice Raymond heard of Arthur's arrival in the village, and, taking nurse and baby, fled to New York. Here she returned the baby to the orphan asylum, whence she had gotten it (stipulating for one with brown eyes), and tried to get out of the country before Arthur could track her; but in this she was unsuccessful, and he compelled her to confess that her story was a tissue of lies, backed by forged papers, concocted, when she heard of his death, to gain his money and position.

Before the maples put on their gorgeous Autumn livery of scarlet and gold, there was a rightful Mrs. Arthur Lockard in the mansion on the hill, and she, instead of turning her husband's family away, made the old home bright and happier than ever.

Arthur Lockard Jr., when he arrived, did not have brown eyes, but honest gray ones, like Grandma Lockard's. However, he wasn't taken from an asylum, so mamma could not select their color.

## THE ALPHA OMICRON:

### A University Reminiscence.

WRITTEN FOR THE NEW YORK CLIPPER,
BY LA VOILA.

It is now thirty-five years since secret societies, generally designated by Greek letters worn upon breast-pins by undergraduates, became the rage with minor collegiate institutions, in various parts of the country, desirous of emulating Yale and Harvard in the possession of mysterious associations. The New Haven College had long been celebrated for the ownership of the Phi Beta Kappa, which, through the enrollment of meritorious students and the establishment of annual exhibitions, found favor in the sight of the governing faculty, and came to be regarded elsewhere as a literary association worthy of transplantation to other colleges. The Skull and Bones, a still more mysterious confraternity, apparently rivaled the Phi Beta Kappa in influence, and exists to the present hour as a distinguishing feature of time-honored Yale, while Harvard enjoys its full number of cabalistic unions.

As these well-known fraternities refused to organize chapters in colleges of lesser note, preferring to monopolize their mysteries, contemplation of whose symbols infatuated freshmen and sophomores, the ingenuity of other undergraduates devised similar organizations elsewhere, which, spreading from college to college, have filled our literary institutions with branches of different mystic fraternities, constituting a species of freemasonry among the educated population of our land. No doubt these Greek-letter societies, recently the subject of agitation among the graduates of Princeton and the ruling powers of that pre-Revolutionary institution, were originally based upon some sort of scholastic distinction; still, in the main, they were social clubs, their secrecy designed to avoid penalties unwisely inflicted upon students for trivial violations of a rigorous college discipline.

The existence of convivial fraternities can never be entirely interdicted among collegians, particularly undergraduates attending institutions located in small-sized towns, wherein enjoyment of amusements, considered harmless by intelligent residents of large cities, are peremptorily forbidden youths dependent upon their companions for relaxation during hours of leisure. Even under strict military discipline there existed for many years at the West Point Academy a combination of cadets, well remembered by old army officers as the "I. R. C.," or the Independent Roystering Club, its exercises devoted to clandestine consumption of whiskey, the smoking of proscribed tobacco, and an occasional running of the guard to indulge in a midnight revelry at the extraterritorial hostelry owned by the immortal Benjamin Havens. In fact, so sacred was held the memories of these interdicted revelries by the gallant heroes of our army, expending halcyon hours of youth under the vigilant and rigorous rule of inflexible martinets, that, previous to our last war, the graduates of West Point based claims to common fellowship upon their ability to chaunt in adequate roystering tones that soul-inspiring song, each verse terminating with a commemorative chorus of "At Benny Havens', O!" And did the sons of Mars in this wise so villainously set at defiance the articles of war, why had not the children of Minerva as perfect a right to diversify the oil-burning hours by a few libations to Bacchus?

Columbia College, having engrafted a chapter of the Alpha Delta Phi upon its catalogue of recognized literary societies, and thereby introduced a branch of intercollegiate freemasonry into this city, it was not long before the undergraduates of the university sought affiliation with the Sigma Phi and other mysterious fraternities originating in the rural districts. As the minds of ambitious collegians invariably aspire towards mastery of the unknown, the mystic associations prospered amazingly until a temporary check was interposed to their rapid career through the appearance of a mystic among mystics—the ne plus ultra of masonic mysteriousness, for the time known as the Alpha Omicron, enigmatically interpreted as "the greatest and the least."

During the days of the University, under the Chancellorship of the venerable Theodore Frelinghuysen, whilom United States Senator for New Jersey and candidate for the Vice-presidency on the Clay ticket, the institution enjoyed a high reputation from the social standing of its undergraduates, a majority of whose parents, being residents of the city, like Norval's father kept their sons at home. These students were, sad to relate, addicted to the pastimes of the town and to the enjoyment of life as it was, without regard to that which it could be made to be. The courtly Chancellor, on the contrary, was a strong religionist, a strict moralist or teetotaller anti-Mason, and a man holding theatres in detestation and billiards in holy aversion. No wonder, then, that the sanctimonious statesman, who had once introduced a bill stopping transit of the mails on Sundays, was, like Captain Tobin and his company in Mexico, not on speaking terms with a major part of the young men beneath his charge.

Hazing is a pastime unknown to city collegians, but the occurrence of a religious revival at the University offered opportunity for the introduction of this very ancient practice on a gigantic scale. Conversion of the unbelievers was conducted in the face of a multiplicity of impediments. Torpedoes, spread upon the floor, exploded beneath the feet of penitents approaching the altar; unsavory odors pervaded the chapel, while fumes of burning cayenne pepper converted the exhortations of converts into irrepressible sneezes and facial contortions. During this period of irreligious disorder, the Alpha Omicron made its appearance, its members being noted as among the most reputable and studious of the advanced undergraduates.

Pretending to a revival of the ancient Egyptian mysteries, the members of this novel fraternity displayed regalia of unique designs, and wore jewels of antique construction. The summonses for their convocations were composed in unquestionable Coptic, printed in anchorial hieroglyphs, and embellished with the symbols of Egyptian mythology. Styling themselves disciples of Orpheus and of Pythagoras, conservators of ancient philosophical traditions, they created an excitement among their fellow-students, annihilating the presumptive benefits derivable from the revival, and stimulated an ardent curiosity in the breasts of their collegiate associates to become initiates into the mysteries of regenerated Paganism.

To those conversant with ordinary life about town, these Pagan mysteries were actual platitudes, as, congregated in one of their minor temples—the back parlor of a hostelry then kept by a noted pugilist on the boundaries of Washington square—the modern Copts discussed the merits of luminaries of the prize-ring, quaffed mint-juleps, enjoyed a game of billiards, or indulged in a game of dominoes during after-college hours, while one of the affiliated maintained vigilant watch, lest their ingress or egress might be observed by a passing professor, a consistent revivalist, or the argus-eyed janitor.

Their grand temple, however, was located at the lower end of the square, and was religiously consecrated to evening resort, particularly on those nights when the moon was down, and the features of a visiting member were unrecognizable by a gaslight's flicker. It was situated at the rear of a neat wooden cottage with a garden in front, tenanted by a widow, who dispensed, with the aid of two good-looking damsels, ice-cream and lemonade during the Summer months, and hot punches and Tom-and-Jerries during the Winter season, to a limited circle of acceptable guests. The sanctuary, untrodden by the foot of a profane, was an extension of the main building, accessible by means of a long and dark alleyway, opening upon a side street, whose existence would scarce be suspected. This extension apartment had, with the widow's assent and the skill of an Italian scene-painter, been converted into a tolerable semblance of an Egyptian tomb, such as has been discovered within the heart of the Pyramids. A sarcophagus stood in the centre of the chamber, illuminated by antique candelabras burning midnight oil, by whose light the Grand Hierophant elucidated to his associate mystagogues the uses of *tarots* or cards—invention of the Egyptian Thoth—as employed by degenerate moderns in the games of whist, poker, euchre and bluff. As the Copts of old permitted females to participate in their ceremonials, their example was scrupulously adhered to; and consequently the widow and her damsels, duly ordained as priestesses of Isis, were allowed to manipulate the *tarots*, which they oftentimes did with such singular aptitude as to divest many of the affiliated of all vestige of silver or other coin.

The Alpha Omicron flourished prosperously for a time, until numerous complaints were borne to the ears of the mystified Chancellor, to whom anxious mothers insinuated that the health of sons was breaking down beneath arduous devotion to midnight study; miserly fathers bewailed the cost of extra collegiate exercises; while other parents were ungenerous enough to assert that enthusiasts in the occult sciences came home to them in the small hours of the morning smelling villainously of bad tobacco and of still worse rum. One by one the mystic brotherhood found themselves summoned before the Faculty to be catechized or reprimanded, according to circumstances; still, as their scholarship remained unimpaired, and evidence of misbehavior was unattainable, their cases were beyond reach of severe discipline, until finally the fraternity were allured into working out their own ruin.

One student, bolder than his companions, took upon himself the task of penetrating into and of exposing the hidden mysteries of the order, and craftily ingratiated himself into the confidence of some of the members, by whom he was proposed for initiation. Suspicious of the man's intentions, the affiliates resolved upon giving the postulant the full benefit of a vigorous initiatory ordeal, testing his physical endurance while affording mirth to the spectators. Consequently, they ratified the candidate's election, and, unwilling to degrade their sanctuary through conversion into a hall of torture, they hired an unoccupied stable in the vicinity, and hastily transformed it into an arena adapted to their intended ceremonial—a burlesque, of course, but still adhering to the spirit of the ancient mysteries as interpreted by learned authors.

It was a dark, dismal night, a drizzling rain falling lazily, upon which the candidate was discovered nervously awaiting, in the midst of Washington square, the arrival of the affiliated, charged to conduct him to the portal of the chamber of mystery. The deep-toned fire-bell on the Jefferson Market tower had scarcely ceased clanging the hour of nine, before two muffled figures approached the expectant youth, and, without sign of recognition, laid violent hands upon him. Almost instantly he was thrown, hoodwinked and gagged, and his hands were inclosed within manacles.

"Be not alarmed," quoth one of his captors in a gruff voice. "We are to conduct you along the rugged path leading to the Temple of Wisdom. Arise and walk!"

The candidate complied as well as he was able, and, with the assistance of his guides, regained his feet, when all started off at a brisk walk. It was indeed a rugged path, as the aspiring youth discovered to his physical damage. At one time he stumbled and fell over projecting stones, at another he sank almost to his knees in mire, then again he appeared to be wading through running water, ascending hillocks and descending sharp declivities, until finally he was delighted at detecting himself tramping upon a flagged pavement.

The cortege came to a full stop, and one of the conductors gave a peculiar rap upon a wooden door.

"Who comes there?" quoth a sonorous voice from within.

"A pilgrim in search of light."

"Admit him," was the authoritative response.

The door swung noiselessly open, and, gropingly mounting a couple of steps, the candidate found himself within a room whose warm atmosphere infused a grateful vigor into his dampened and wearied frame.

"Have courage, and repeat after me," said the sonorous voice in deliberate tones. "What will you take?"

"What will you take?" chattered the neophyte after the gag had been removed and his jaws became flexible.

A long pause ensued, during the continuance of which the candidate imagined to hear the shuffling of many feet over a sanded floor, and the murmuring of many voices, followed by the clinking of numerous glasses.

"Wilt thou proceed further on the road to wisdom?"

"Yes," was the courageous reply.

"Let him go forth on his second journey."

The gag was replaced, and the second tramp accomplished with a similar termination, whereupon a third travel was commanded. This final journey, however, concluded differently; for, after passing through several doors, guarded by sentinels, one of the conductors observed, removing the manacles and gag:

"This is the chamber of reflection. Divest yourself of your raiment, and array yourself in that of our novices, for it must be said that you were naked and we clothed you. That done, await in reflection until I knock and call for you."

Having thus spoken, he whisked off the bandage, and disappeared before the youth could recover his senses. The candidate had ample food for reflection, for he found himself in a species of pantry whose only furniture was a rude table and a rush-bottomed chair, the whole illuminated by a tallow-candle. In vain he sought for the promised novice's garment, until on the chair he observed a bundle, upon opening which he disclosed a pair of bathing-drawers. Nevertheless, obedient to orders, he took off his own clothing and donned this remnant of raiment. No sooner had he completed his flimsy toilet than a stupendous knock came at the door, the candle was overturned, and during the ensuing darkness his eyes were rebandaged. With imposing ceremonies was the candidate conducted into the main chamber amid the clanking of chains, the banging of gongs, and a hideous clamor generally; when, upon the mandate of the Hierophant, silence prevailed, whereupon that dignitary proceeded to deliver a very learned and excessively long dissertation upon the mysteries of the ancients, which would have been very edifying to the candidate had not the unfortunate youth been exposed to an artificial draught of freezing air, chilling the marrow in his bones and setting his teeth on a perpetual edge. To this succeeded the repetition of an obligation as long as the dissertation, wherein the neophyte was oath-bound to do all manner of moral impossibilities. Finally the Hierophant terminated by informing him that, by their ritual, to be fully accepted, a neophyte must undergo the Egyptian ordeal of the elements, as did Pythagoras of old.

"When you came to the portals of the Temple of Wisdom, you were ignorant, speechless and blind. We removed the fetters binding you in ignorance and the impediment rendering you speechless, and you must earn sight of light. Let him be tried by fire!"

A half-dozen assistants instantly stepped forward, and, armed with chemical torches, enveloped the candidate with a circle of flames, fierce and scorching, without injuring the flesh, still rendering his body of an unnatural heat. For five minutes the uncomplaining youth danced and pranced about, while sweat-drops exuded from his skin.

"Let him be sanctified by air and purified by water."

To obtain pure air, it was necessary to ascend an inclined plane representing a hillock, and this the neophyte had to attempt to perform walking backwards, allegorical of man's perversity; but when he had reached a point well-greased, two-thirds up, his feet slipped from under him, and with a heavy thud he descended into an immense tub filled with sponges and water, discharging an impromptu fountain over the helpless victim. This catastrophe was followed by a dozen others of a similar character, until finally permission was granted him to remove the bandaged eyesight and see light.

Wet, wearied and vexed, he was not reluctant to avail himself of this permission, when, to his astonishment, he discovered himself to be alone in a barn-like hall, the only other occupant being a skeleton in a coarse pine-coffin lying upon the floor, looking ghastly by the flickering gleam of the solitary candle lighting up the deserted room. Nevertheless, he was consoled at perceiving upon a table his clothes and valuables, left in the reception chamber, with a couple of clean towels, toilet articles, and a goblet of wine, which he drank off at a draught immediately upon resuming his clothing and rearranging his disordered person. This task completed, he sank into a chair, overpowered with drowsiness, and speedily fell into a profound slumber. Upon awakening from this sleep, he was astounded at discovering himself in bed at his boarding-house; but the mystery of his seemingly miraculous transportation was explained by his landlady's statement that, alarmed the night before by a violent ringing at the door-bell, accompanied by a cry of fire, she had opened the door only to be knocked down by a coffin, wherein reposed her boarder, closely embracing a human skeleton.

This practical joke terminated the existence of the Alpha Omicron as far as the University was concerned, for the actors in it became known and voluntarily disbanded, but not until after they had forced their neophyte to pay for the rounds of drinks he had unconsciously ordered while on his initial journey to the Temple of Wisdom.

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THE OTHER SIDE.—A traveler in Japan writes: "I see a man planing. He pulls the plane toward him. I notice a blacksmith at work. He pulls the bellows with his feet, while he is holding and hammering with both hands. He has several irons in the fire, and keeps his dinner-pot boiling with the waste flame. The cooper holds his tub with his toes. All of them sit down when they work. How strange! This is an important difference between a European and an Asiatic. One sits down to his work, the other stands up to it. Why is it that we do things contrariwise to the Japanese? The Japanese say we are reversed. They call our penmanship 'crab-writing,' because, they say, 'it goes backwards.' In a Japanese stable we find the horse's flank where we look for his head. Japanese screws screw the other way. Their locks thrust to the left, ours to the right. The baby toys of the Aryan race squeak when squeezed; the Turanian gimcracks emit noise when pulled apart."

# CLIPPER VARIETIES.

## Comprising Ballads, Songs and Dances, Comic Songs, Old Bills, etc.

WRITTEN AND COLLATED FOR THE NEW YORK CLIPPER.

### LECTUR' ON DE SUBJEK OB PLAYS AN' PLAY-ACTIN'.

When a boss is bawky it's good plan to put de cart 'fore de hoss; so you 'spected lecturer 'll do likewise de same—talkin' fust 'bout de playermen an' den 'bout de play-pieces. Playactors am offen werry rich, and dey has to do wid lots ob *properties*. Dey is apt to be *flighty* on 'count of de number of *wings* in de theatre. Dey allers manage ter keep de *flats* in de background, an' dey don't hab nothin' to do wid a *drop* 'till de end ob de piece. Mos ebbery manager 'tinks he kin play *Hamlet*—he has so much 'sperience wid *deadheads*, an' sumtimes dat makes dem swear like *scull*-ions. Do dey don't allers has a library, dey mus hab a *good study*. 'Tis only de actors dat *aint fresh* dat has de run ob de *green*room; a novice gets *done brown* ef he goes in dar. De *painter* ob a theatre (but den he aint a actor—he's "*scene* an' not heard") gits blown *sky high* if he gets *be-clouded* an' 'lows ennyting to be *mist*, when de sun ort to shine. Ebbery actor ort to be *posted* in "De Streets ob New York," an' he ort to know all 'bout "Life," wedder in de "Green Bushes" or de "Great Metropolis." He mus hab lots ob "London Assurance," and de 'cuteness of a "Yankee Lawyer," ef he 'spects to pile up de "Mighty Dollar." 'Deed he can't hab too much "Brass" for dis "Gilded Age." He mustn't feel any "Pique" at de success ob eben a "Good-for-nothing Nan." Ob de lady actors I only has to say dat dey offen has to go tro' "The School for Scandal" wen dey "Stoops to Conquer" de prejudices ob "Caste" and honestly win fame an' "Money." Ebbery actor ort to do his best to keep up de honor ob de "Play" bizness. He offen 'nuff *gets his cue* to be *prompter* dan odder men. De actors am allers men ob *parts*, an' do dey offen go great *lengths* dey seldom *forgets wat dey is 'bout*. Dey has to consult "Ebbery Man in his Humor," and do generally dey gib a piece "As You Like It," dey sometimes fling "Lear" into de face ob an awdjence. Dey am gin'rally people ob "Conscience," do 'casionally dey has to 'pear in "Divorce" cases. Like all odder men, when dey are on de *stage* dey sometimes "wind the *mellow*(ing) *horn*; but, ef dey do, dey soon plays a part in de "Road to Ruin." [Most ebbery country has produced hansum *Trees*, but it took 'Merrikey to raise a whole *Forrest*. Dis am a *Neddy*-torial remark.] Ebbery actor orto be pretty *Kean* so dat he can quick *Macready* case he's called upon to "Go Round de World in Eighty Days." He orter be able ter stan' gracefully wherebber his *foot-lights*. Ef his woice es werry low and rough, as Shookspear says, he mus "take away de *baser* part of it." Ef ebbery actor follers dese prescriptions, he may be poor, but he will at least be a "Poor *Gentleman*," an' ef he don't get crown'd wid laurels, plenty ob *palms* will testerfy to his worff. Now 'bout de plays: De men dat makes dem am called play-*rights*, 'cos, 'cordin' to de criticks, dey am always *wrong*. De greatest of dem was Shak*speare*, agin whom de commontators (even *Murphy*) tro dere *darts* in vane. Dat feller was a *goose* dat called him a *swan*; 'twas a most foul comparison. Why, dar's more moosik in his "Midsummer-night's Dream" dan in de troats ob ten tousand mockin'-birds, skylarks, an' nightingales rolled into one. In mos' udder playrights de notes ob de *robin'* is ginerally heard. Eben in his own time dey foresee his fame—nuthin' but a Globe Theatre was 'spansive 'nuff for his genus. An' do he nebber was in Jersey, he trowed lustre 'pon 'Lizabeth. Some wise feller tinks because one ob his plays is called "*Hamlet*," dat dey was all writ by *Bacon*; an' dey *bristles* up wid argerments inter*larded* wid notes big as a *hogshead*—ef ev'ry fool got his deserts, dere *spareribs* would get a *basting* sure. Sum tinks dat de great poik were a printer, coz he talks 'bout his "*inky* cloak, good mother," an' says he's "abused de King's *press* most damnably." And 'tis known dat de King owned de *press* set up by Winken de Word. But your 'telligent lecturer's gittin' so *high* dat wen he gets hum der'll only be a few *shy locks* lef on his pate wen his colored Mrs. Cawdle begins *her* leckter.

### The Comic Songs of Old.

Good-bye to the comic songs of old—we never hear them now;
With a whack-fal-lal, and a diddle-de-dol, and a bow-wow, wow-wow-wow;
And those with a rumpty-iddity-de, or a tooral-roolal lay;
Or a jimmy-lirkun-foodle doo, and a fol-de-rol-de-ray!
How Bodgers got tight and nearly broke his tootle-tootle too;
Or Mrs. Scroogins ran away with a noodle-doodle-doo;
Or Jenkins winked at the dairy-maid, with his tiddity-iddity-tum;
And her father rushed out and cracked his crown with a diddley-dido-dum.
We used to think they were funny enough with their fiddle-de-diddle-de-e;
And a derry-down, and a hey and a ho, and a wheedle-we-we-we;
And a fal-lal-la, and a hipity skip, and I am a pirate bold;
But they've had their day, and we'll bid good-bye to the comic songs of old.

J. H. B.

### MACREADY IN BOSTON, MASS., IN 1844.

The Melodeon, which was situated on Washington street, immediately adjoining the present Boston Theatre, was not a regularly appointed theatre, but was mostly used for concerts, lectures, and minstrel performances. A few years after the opening of the Boston Theatre it was converted into a billiard hall, for which purpose it is still used. On the occasion of the late W. C. Macready's farewell appearance of his second visit to America, the performances named in the annexed copy of bill, kindly contributed by G. P. Fisher of Boston, were given. W. C. Macready died in Weston-super-mare, Eng., April 29, 1873; John Ryder pursues his profession in London, Eng.; William Wheatley is residing in retirement in this city; W. L. Ayling died in Boston, Mass., Sept. 15, 1857; Mrs. Charles Mestayer is now Mrs. Barney Williams, and is living in this city in retirement; Charles Mestayer died in Boston, May 12, 1849; H. O. Pardey died in Philadelphia, Pa., March 3, 1865; George H. Andrews died in this city April 7, 1866; J. B. Fuller is still before the public; Miss Charlotte Cushman died in Boston Feb. 18, 1876; Mrs. W. H. Smith died in this city Sept. 25, 1861.

MELODEON.
Lessee for dramatic intellectual representation,
LEANDER RODNEY.
Director of interior management..........MR. AYLING.
For the benefit of
MR. MACREADY,
and positively his last appearance in America.
ON MONDAY EVENING, OCT. 14, 1844,
will be presented Shakespeare's great and sublime tragedy, in five acts, entitled
MACBETH.

| | |
|---|---|
| Macbeth......Mr. Macready | Lady Macbeth, Miss Charlotte Cushman |
| Macduff..........Mr. Ryder | |
| Malcolm.......Mr. Wheatley | Physician.......Mr. Bradford |
| Donalbain......Miss Wilson | Officer..........Mr. Elworth |
| Banquo.........Mr. Ayling | Second officer......Mr. Yorke |
| Fleance.......Mrs. Mestayer | Hecate..........Mr. Andrews |
| Lenox.........Mr. Mestayer | Second Witch.......Mr. Fuller |
| Siward.........Mr. Hayden | Third Witch.........Mr. Shaw |
| Seyton..........Mr. Pardey | Gentlewoman......Miss Grove |

To conclude with the elegant production called
CONTENTMENT VERSUS RICHES.
Christopher Strap..........Mr. Andrews
Nancy Strap..........Mrs. W. H. Smith
THURSDAY EVENING,
MISS CHARLOTTE CUSHMAN'S FAREWELL BENEFIT,
prior to her departure for Europe.
Mr. Hackett is engaged. Due notice will be given of his first appearance.
Price of tickets, $1.
Doors open at 6 o'clock. To commence at 7 o'clock.

### WE ALWAYS HAVE THE BEST.

### Song-and-Dance.

DEDICATED TO GREEN AND TAYLOR.
BY JOHN GIBSON.

Oh, please excuse our absence,
We just arrived to-day;
We're on our way to meet the boys,
And just stepped in to say
We've heard so much of others,
We can't help but confess
What we do is all our own—
We always have the best.
*Chorus.*—Our style, you see, is something new,
And different from the rest;
They envy us, and just because
We always have the best.

We promenade each afternoon,
Dressed in our best attire;
Our hats, you see, are very odd—
The style is little higher.
A pair of independent nigs,
But do what we profess,
And when we go we know you'll say
We always have the best.
*Chorus.*—And should by chance we meet you all,
We'll both pull down our vest,
And give you each a fine "Havan"—
We always have the best.

### RIVERS & DERIOUS' CIRCUS,

### In Taunton, Mass., in 1857.

Concerning the above-named show N. J. Morton of that city sends us the following, cut from a local journal. Of the performers, Mmes. Gardner, Woods, and Archer are dead; Mlle. Camille was Mrs. Gardner; Dan Gardner is living; Mons. Nicolo was lost at sea in the steamship North Star, Oct. 3, 1866; Tom Bolino is dead; Fred Rivers died in Philadelphia, March 17, 1875; E. Derious, R. Rivers, J. Hawkins, E. Woods, M. Foster, C. Rivers, and George Derious are still living. Herr Trexler is in retirement, and F. Couldock still follows the business.

RIVERS & DERIOUS' GRAND ORIENTAL CIRCUS
PRINCIPAL FEATURES FROM THE CELESTIAL EMPIRE.
A FULL COMPANY OF CHINESE ARTISTES.
AN AMAZONIAN TROUPE CONSISTING OF EIGHT EQUESTRIAN LADIES.
EVERYTHING ENTIRELY NEW AND ORIGINAL
For the season of 1857.
WILL EXHIBIT AT TAUNTON, MONDAY, JULY 20,
on the lot corner of School and Randall streets.
Afternoon performance at 2½ o'clock. Evening at 7½ o'clock.

We have only room to give the names of the principal performers in this advertisement, viz:

CHIN-GAN-CHONG, JYPOOR-CHANG,
DOR-MING, AR-WAN,
CHIP-MOON, YANG-TI,
KANG-SEK, WANG-FOO,
HONG-MEEN, CHING-TANG,

who will represent their numerous and curious feats of dexterity, wonderful balance, ANCIENT ASIATIC GYMNASTICS, KNIFE-THROWING, JUGGLING, MAGICAL DECEPTIONS, etc.

A beautiful troupe of
LADY EQUESTRIENNES
will appear together in a new and splendid cavalcade of action, called the GEMS OF THE HAREM, eight in number, who will go through a diversity of equestrian evolutions and exercises, in full and transcendently beautiful and dazzling costumes, decorations, etc., etc., after the strictest modes of Oriental magnificence.

The following are the names of the ladies who will appear in this superb pageant:

MADAME GARDNER,
who, in the course of her performances, will ride and control SIX beautiful ARABIAN COURSERS, in full speed, while standing upon their backs.
MME. WOODS, MLLE. MARGUERITE,
MME. AR-WAN, MLLE. MARIE,
MME. ARCHER, MLLE. ANNETTE.
MLLE. CAMILLE.
CLOWN, JESTER, AND ZANY,
DAN GARDNER, MONS. NICOLO, TOM BOLINO.
Riding-master and equestrian director,
F. RIVERS.
PRINCIPAL RIDERS.
E. DERIOUS, J. HANKINS, M. FOSTER,
R. RIVERS, E. WOODS, C. RIVERS.
JUVENILE CORPS.
MASTERS G. DERIOUS, LA PETITE CAMILLE,
F. RIVERS, LA PETITE MEDEA,
WASHINGTON, LA PETITE ELISE,
OLONZA, LA PETITE INEZ.
HERR TREXLER,
the great German contortionist, and flexible-jointed man of many forms.
MONS. MOFFIT,
the renowned acrobatic and gymnastic artist.

The performances of the above-named artists are of the most elegant and refined character, a full detail of which will be found in descriptive bills at the principal public resorts.

For variety, novelty and splendor the proprietors can confidently declare this establishment, this season, to be unprecedented, unequaled, and inimitable in every department of the exhibition—such as no equestrian institution heretofore organized ever had the enterprise, energy or taste to bring before the public.

The entertainment will conclude with the thrilling dramatic spectacle of
MAZEPPA, OR THE WILD HORSE OF TARTARY,
with a full and talented cast of characters, rich costumes, original music, trained horse, etc.

The gorgeous procession will enter town at 10 A. M., led by MR. O. P. PERRY'S PHILADELPHIA BRASS BAND, and proceed through the principal streets and thoroughfares.

The performing pavilion has been greatly improved this season, affording seats for 3,000 persons, perfectly protected from the rays of the sun or the inclemency of the weather.

F. COULDOCK, Agent.

### LET THE SUN SHINE ON THE BABY.

TO ALEX. J. MCCONNELL, CHIEF CLERK STEAMER ARLINGTON, CINCINNATI, O.

Grasping at the sunbeams
With thy tiny hand,
Are good angels watching
Them from heavenly land?
Or does the sunlight, darling,
Fill thy heart with joy
Closing baby troubles
From thee, my darling boy?
*Chorus.*—Let the sun shine on the baby,
And fill its heart with joy;
God only knows thy future,
My darling baby boy.

Laughing at the sunshine,
In thy baby glee,
With the glorious sunlight
Troubles from thee flee;
So may it in the future,
'Mid scenes of care and strife,
Chase away all shadows
From thy paths in life.
*Chorus.*—Let the sunshine, etc.

We'll guard thy little footsteps
From every worldly snare—
May all good angels watch thee,
We ask with parents' prayer;
This world is full of sorrows,
So says the worthy sage;
We've all to meet our troubles
From childhood to old age.
*Chorus.*—Let the sunshine, etc.

*New Orleans*, 1876. WILLIE ST. CLAIR.

### THE BOWERY THEATRE, New York, in 1850.

John F. Poole, comanager of the Grand Opera-house, contributes the bill of which a copy is annexed. The theatre that season was under the management of the late Thomas S. Hamblin. Oliver B. Bunce, the author of the tragedy announced, is living in this city. Among those named in the bill the following are dead: James W. Wallack Jr., Susan Denin, W. H. Hamilton, Harry Jordan and Mrs. John Herbert. John Gilbert is at Wallack's; Jas. Dunn is still before the public; Harry Seymour is now a theatrical costumer in this city; Charles Pope is to be the manager of the Varieties Theatre, New Orleans, La., this season; James Martin is engaged in the brokerage business in Wall street in this city; Mrs. J. W. Wallack Jr. is living in retirement at Long Branch, N. J.; Sam Gouldson retired from the profession some years ago, and engaged in the business of selling rare engravings, etc., in this city; Mr. Lester is Lester Wallack; Miss Kate Wemyss married Capt. Duffield of the U. S. Navy and retired from the stage; and Mrs. C. M. Walcot is living in retirement.

BOWERY THEATRE.
The doors will open at 7, and the curtain will invariably rise at half-past 7 o'clock.
Dress-circle, 50c.; second tier, 25c.; pit, 12½c.
First night of the new Greek tragedy, written by Mr. Oliver B. Bunce expressly for this theatre, and styled
MARCO BOZZARIS,
in which
MR. J. WALLACK JR.
will appear as
MARCO BOZZARIS.
MRS. J. WALLACK JR. AS HELENA.
Mr. Gilbert..........as..........Alvaris
Mr. Jordan..........as..........Alexis
Mr. J. Dunn..........as..........Constantine
Mr. Pope..........as the President of the Hetaria
Mr. Hamilton..........as..........Mustapha
Miss S. Denin..........as..........Izonga
The tragedy will be produced with appropriate scenery, costumes, banners, properties, etc. The time of action is during the late Greek Revolution.
MISS WEMYSS, MR. LESTER, MR. GILBERT, MRS. HERBERT and MRS. WALCOT
will also sustain their greatly-admired and original characters at this theatre in the famous play of
ERNESTINE.
THE PRESENT MONDAY, JUNE 10, 1850,
will be acted for the first time a new tragedy entitled
MARCO BOZZARIS, OR THE GRECIAN HERO.
Marco Bozzaris..........Mr. J. Wallack Jr.
Constantine Bozzaris, brother to Marco..........J. Dunn
Alvaris, known also as Selim..........Gilbert
Izonga, son to Marco..........Miss. S. Denin
Alexis, a young Greek patriot..........Mr. H. Jordan
Kastro..........Seymour
The President of the Hetaria..........Pope
Lookout, a Greek officer..........Martin
Helena, wife to Marco..........Mrs. J. Wallack Jr.
TURKS.
Mustapha Pashew..........Mr. Hamilton
Hassen..........Warren | Koribel..........Gouldson
Turkish and Grecian Warriors, Grecian Matrons, etc.
To conclude with the highly admired play of
ERNESTINE.
Viscount De Champeurville..........Mr. Gilbert
Frederick, his nephew..........Lester
Charles De Aspremont..........J. Dunn
Servant..........Gouldson | Notary..........Lowe
Ernestine..........Miss Wemyss
Juliette d'Arceville..........Mrs. Walcot
Marie, foster sister to Juliette..........Mrs. Herbert
Agatha, housekeeper..........Mrs. Broadley

### LITTLE FADED SHOES.

RESPECTFULLY DEDICATED TO S. J. DELAN, ESQ., NEW YORK.
BY ANNIE M. CURTIS.

Closely here a sweet brief while
Did I clasp my joy and pride,
But she left me with a smile,
When the Spring's first roses died;
Still I seem to hear her call
Where alone I sit and muse,
And my bitter tear-drops fall
On these little faded shoes.
*Chorus.*—Bright must be the way, indeed,
Which with bloom an angel strews,
For the feet that have no need
Of these little faded shoes!

From the home of peace and love
Does she gaze upon me yet?
In the calm blue sky above
Like a star her face is set.
Only here, where sunbeams glint,
Out among the bloom and dews,
I must ever miss the print
Of these little faded shoes.
*Chorus.*—Bright must be the way, indeed, etc.

Though my empty heart should break,
Would I strive to lure her back
From the lasting flowers that wake
Round the angels' shining track?
Dimpled feet so white and small
Never more their way can lose,
Still my bitter tear-drops fall
On these little faded shoes.
*Chorus.*—Bright must be the way, indeed, etc.

### THE EMOLUMENTS OF ACTORS in the Time of Shakespeare.

It is not easy to ascertain what were the emoluments of a successful actor in the time of Shakespeare. They had not their annual benefits as at present. The clear emoluments of the theatre, after deducting the nightly expenses for lights, men occasionally hired for the evening, etc., which in Shakespeare's house was but 45s., were divided into shares, of which part belonged to the proprietors, who were called housekeepers, and the remainder was divided among the actors according to their rank and merit. We suspect that the whole clear receipts were divided into forty shares, of which, perhaps, the housekeepers or proprietors had fifteen, the actors twenty-two, and three were devoted to the purchase of new plays, dresses, etc. From Ben Jonson's "Poetaster" it would seem that one of the performers had seven shares and a half; but of what integral sum is not mentioned. "*Tucca*, 'Fare-thee-well, my honest penny-biter; commend me to *seven shares and a half*, and remember to-morrow, if you lack a *service*, you shall play in my name, rascals (alluding to the custom of actors calling themselves *servants* of certain noblemen), 'but you shall buy your own cloth, and I'll have *two shares* for my countenance.—POETASTER, 1602.

In a paper delivered by Sir Henry Herbert to Lord Clarendon and the Lord Chamberlain, July 11, 1662, he states the emoluments which Mr. Thomas Killigrew then derived from his two shares and three-quarters at £19 6s. per week, according to which statement each share in the King's company produced but £210 10s. a year. In Sir W. D'Avenant's company, from the time their new theatre was opened in Portugal row, near Lincoln's-inn Fields (April, 1662), the total receipts (after deducting the nightly charges of "men, hirelings, and other customary expenses,") was divided into fifteen shares, of which it was agreed, by articles previously entered into, that ten shares should belong to D'Avenant, viz., "two towards the house-rent, building, scaffolding, and making of frames for scenes; one for a provision of habits, properties, etc., for a supplement of the said theatre; and seven to maintain all the women that are to perform or represent women's parts in tragedies, comedies, etc., and in consideration of erecting and establishing his actors to be a company, and his pains and expenses for that purpose for many years." The other five shares were divided in various proportions among the rest of the troupe. In the paper above referred to it is stated by Sir Henry Herbert that D'Avenant "drew from these ten shares £200 a week," and, if that statement was correct, each share in his play-house then annually produced £600, supposing the acting-season to have then lasted thirty weeks. From the prices of admission into our ancient theatres in the time of Shakespeare (observes Mr. Malone), I conjecture that about £20 was a considerable receipt at the Blackfriars or Globe on any one day. I am led to believe that the prices were lower at the Globe, and that, therefore, though it was much larger than the Winter theatre at Blackfriars, it did not produce a greater sum of money on any representation. If we suppose twenty pounds clear of the nightly charges already mentioned to have been a very considerable receipt at either of these houses, and that this sum was, in our poet's time, divided into forty shares, of which fifteen were appropriated to the housekeepers or proprietors, three to purchase of copies of new plays, stage-habits, etc., and twenty-two to the actors, then the performer who had two shares on the representation of each play received, when the theatre was thus successful, twenty shillings." * * * On all these data I think it may safely be concluded that the performers of the first-class did not derive from their profession more than £90 a year at the utmost. Shakespeare, Heminge, Condell, Barbage, Lowin and Taylor had, without doubt, other shares as proprietors or leaseholders; but what the different proportions were which each of them possessed in that right it is now impossible to ascertain.—*Theatrical Magazine*, 1821.

MRS. CIBBER.—When this celebrated actress was in Dublin, she sang in Handel's oratorio of "The Messiah." A certain bishop who happened to be present was so struck with the extreme sensibility of her manner, that he could not help ejaculating loudly enough to be heard by those around him "*Woman! thy sins be forgiven thee!*"—OLD CHRONICLE.

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FOR THE LAST TIME.—There is a touch of pathos about doing even the simplest thing "for the last time." It is not alone kissing the dead that gives you this strange pain. You feel it when you have looked your last time upon some scene you have loved—when you stand in some quiet city-street where you know that you will never stand again. The actor playing his part for the last time, the singer whose voice is cracked hopelessly, and who after this once will never stand before the sea of upturned faces disputing the plaudits with fresher voices and fairer forms; the minister who has preached his last sermon—these all know the hidden bitterness of the two words "never again." We put away our boyish toys with an odd headache. We were too old to walk any longer on our stilts—too tall to play marbles on the sidewalk. Yet there was a pang when we thought we had played with our merry things for the last time, and life's serious, grown-up work was waiting for us. Now we do not want the lost toys back. Life has larger and other playthings for us. May it not be that these, too, shall seem in the light of some far-off day as the boyish games seem to our manhood, and we shall learn that death is but the opening of the gate into the land of promise?—*Bishop Foster.*

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THERE WILL be shorn in New South Wales this year, 1876, upwards of 25,000,000 sheep, yielding approximately above 125,000,000 pounds of wool, equal in value, at 1s. per pound, to £6,250,000. Every year wool is increasing in quantity and rising in quality, so that by the close of 1880, four years hence, New South Wales ought to have at least 30,000,000 of sheep, which with horned cattle and horses ought approximately to represent in money value upwards of £50,000,000.

## EUROPEAN DRAMATIC NOVELTIES.

### "ROBINSON CRUSOE,"

a new burlesque by H. B. Farnie, was first acted by the Lydia Thompson Company at the Prince's Theatre, Manchester, Eng., Oct. 7. A correspondent thus describes the plot: "When the curtain rises we are shown the exterior of the Quassia Arms Inn in Hull. Through a narrow alley, between the quaint gabled houses, we catch a glimpse of the beach, with vessels in the offing, and sailors strolling negligently about. The Sheriff is putting up for sale the dilapidated theatrical wardrobe of one Jim Cocks, an itinerant tragedian, whose impecuniosity and mock heroics are amongst the drollest things in the burlesque. It transpires that Jim Cocks is in love with Angelica, the pretty barmaid at the Quassia Arms, who, however, becomes so disgusted with his unsettled habits that she casts him off. She reproaches him with his vagabond life, tells him that she has another beau—a young man in the leather trade. Now enter from the Quassia Arms Crusoe and Gig, who have quarreled at cards. Cocks and Crusoe determine on a voyage. Crusoe has been paying his addresses to Polly Hopkins, who now enters, and, offended with his dissipated mode of life, rejects him. This leads up to a very amusing quartet to the old tune, and partially the words, of 'Pretty Polly Hopkins,' in the course of which some laughable imitations of performing dolls are given. Previous to this we have been introduced to the villain of the piece, one Will Atkins, the captain of a pirate crew, for the present engaged in the comparatively innocent occupation of smuggling. He indulges in a satirical song, in which he is assisted by a chorus of very pretty buccaneers. Atkins and Gig conceive the design of carrying off Polly and Angelica. They therefore propose to the ladies, who already repent of their rejection of their lovers, to follow the latter and bring them back. The scene closes with a tableau illustrative of the designs of all the characters, and we are then transferred to Robinson Crusoe's island. Cocks and Crusoe have been shipwrecked, and each believes the other to be drowned. Here we find Ylang-Ylang, the Queen of the Nyumm-Nyumms; her Prime Minister, Wai-Ho; O-Pop-an-Ox, an amorous and diffident suitor for the hand of the Queen, who fails to act up to the hint conveyed by his cognomen; Id-y-ot and other native dignitaries. In that particular spot the Queen expects to meet with a husband specially sent by the god Jumbo, and Jim Cocks, just then springing up, is at once hailed as the bridegroom-elect. He is invested with an enormous war-club, beneath the weight of which he is hardly able to stagger, and is led to the nuptial banquet. The next scene shows us Crusoe's hut, and Crusoe himself. Immediately afterwards Man Friday bounds on the stage. This part is one which will, probably, become as famous as Edouin's Heathen Chinee. It is difficult to imagine anything funnier than this unsophisticated savage. He has a dictionary slung round his neck, to which he constantly refers in order to express himself with elegance and with accuracy. Crusoe seeks to impress upon his servant the greatness and glory of England, though with but indifferent success. Visitors now arrive, and prove to be King Jim Cocks and his savage subjects. Friday is about to be despatched when Crusoe appears and saves him. King Jim is introduced to Friday as a member of the Magna Charta Brotherhood, and gives the sign, grip and word, much to Friday's delight, and the whole party proceed to indulge in firewater. The Indians show so much partiality for the new beverage that it becomes necessary to check them, and Friday, in consideration of becoming the recipient of a large electro-plated spoon, consents to get drunk and be made a terrible example. He is, therefore, rigged up in an old European suit of modern cut, and his antics when under the influence of rum are, as may be surmised, highly entertaining. The party is unexpectedly augmented by Atkins and his gang, with their prisoners, to wit the young ladies, who, of course, positively decline to wed with their abductors. Crusoe demands their restoration, but eventually the buccaneers succeed in carrying off their prizes, and are pursued through the jungle by Crusoe, Friday, King Jim, and the natives, who follow the trail in appropriate Indian fashion. King Jim crawls on his stomach, whilst Friday's mode of progression is wriggling along on his back. The pirates are finally overtaken in the Bay of Palms—a pretty set—with the heaving billows and ship riding at anchor. They are overpowered and subjected to a regular trial. King Cocks appoints himself Lord Chief-justice, Crusoe as Counsel for the Prosecution, the natives as jury, and Friday as foreman of the jury. A most amusing burlesque of criminal procedure ensues, and the Judge's charge is a most unique example of legal mystification. Atkins takes copious notes, and subjects the witnesses to a rigid cross-examination. Eventually Atkins and his accomplices are found guilty, but pardoned in order that the piece may end happily. Friday is appointed British Consul, and Crusoe and his friend King Jim, with their sweethearts, take ship to England." The cast includes Miss Lydia Thompson as Crusoe, Miss Topsy Vean as Gig, Miss Violet Cameron as Polly, Miss Ella Chapman as Angelisa, Lionel Brough as Cocks, Willie Edouin as Man Friday, Philip Day as Atkins, Miss M. Davis as Ylang-Ylang, and Miss Alice Grey as O-Pop-an-Ox.

### "THE SOLE SURVIVOR, A TALE OF THE GOODWIN SANDS."

This is the name given to a four-act drama by George Conquest and Henry Pettitt, which received its initial representation at the Grecian Theatre, London, Eng., Oct. 5. The plot is as follows: "The sole survivor alluded to in the title is a certain Walter Barnard. Twenty years prior to the opening of the story he has parted from his young wife; has left his infant son to the care of Sampson Fox, the savage old keeper of the lighthouse which is within view of "The House by the Creek," an inn of which he is the proprietor. The child is brought up as his assistant, the handsome sum of money left on his account and the remittances periodically sent being applied by Fox to his own use. Now Barnard has returned. He was the sole survivor from a wreck on the Goodwin Sands. During his long absence he has amassed a fortune, and he now seeks to share it with his wife and child. The former is, unfortunately, again married—Walter's death having been counted on—to Sir Jasper Raymond, Bart., the Lord of the Manor, with very bad manners indeed, seeing that he is every inch a scoundrel. It is not to Fox's interest that the returned father should be reconciled to his son; and as the rascally lighthouse-keeper has an equally rascally companion in Jacob Lynch, who bears a striking resemblance to Walter Barnard, they resolve that the latter shall be murdered, his body concealed, his papers appropriated, and that Lynch shall personate him, claim his property, and, of course, divide the spoil. The scoundrels, however, are unable to trust each other, and the result is, that by accident, rather than design, Lynch falls a victim to the knife of his former accomplice. Fox now swears that it is Walter Barnard who is slain, and charges his adopted son Frank with the deed. He is placed on his trial for his life, and we are introduced to all the paraphernalia and ceremony of a court of justice, poor Frank being found guilty of the crime laid to his account. Sentence is about to be pronounced when a great sensation is produced by the appearance in court of Walter Barnard himself, the prisoner being at once liberated. In the meantime, Sir Jasper has failed in a scheme to break his wife's neck by the removal of the supports of a bridge over which her carriage is to pass—his object being to obtain possession of her fortune. Now fresh complications arise; fresh deeds of desperation are resolved on. Poor Lady Raymond is drugged, and is carried off to the lighthouse, where, upon pain of being left to perish, she is told by the "Lord of the Manor" to sign away her property to him. As she refuses, she is bound with ropes, and here the agony is piled up to a very alarming extent. Fox's daughter, Lucy, by some means gets to the lighthouse, releases the prisoner, and puts up the red light, which will bring assistance from shore. There are sundry very exciting chases up and down and roundabout, and a good sprinkling of those terrific struggles which are so dear to to all lovers of the melodramatic. The tide is rising fast; Virtue seems in desperate plight; but Walter and Frank, and other representatives of right against wrong, are at hand; bang! bang! down go the villains and down comes the curtain. The most prominent character is Gregory Giggle, an old gentleman who has a good deal to do with defeating the machinations of the rascals of the story. Gregory is described as a gentleman whose name and nature are alike—he is invariably on the giggle." This role was personated by George Conquest, W. James appearing as Walter, G. Sennett as Sampson Fox, G. Gillett as Lynch, H. Grant as Sir Jasper, A. Lymes as Frank, and Miss Emily Miller as Lady Raymond.

### "COQ-HARDY,"

a historical, romantic play, in seven acts, from the pen of Louis Davyl, was recently produced at the Porte St. Martin Theatre, Paris. Its plot is thus sketched: The drama opens with a prologue—forming the strongest part of the piece—which introduces us to a Breton nobleman, the Duc de Brenne, who is a direct descendant, we are told, of Brennus, the captor of Rome. He has conspired against Richelieu, is proscribed and imprisoned. While his friend the Marquis De Montglave dies on the scaffold, victim to the treachery of an Italian adventurer named Haldroni, the Duc escapes from the Bastile, and arrives at his ancestral castle at the moment when the herald is proclaiming the condemnation of its owner. The Duc de Brenne will be executed, his castle dismantled, and his property confiscated. What matters this ruin to him, since his wife and daughter still remain? But as he is hurrying to embrace them he perceives a letter from the fugitive Duchesse. She has fled from her husband's roof with Haldroni, the traitor who had betrayed De Montglave to the scaffold, and has carried off her daughter Eve in his disgraceful flight. The Duc seems to bear the blow with heroic equanimity. Ten years elapse before the continuation of the action. The Duc de Brenne has laid aside his dishonored title and has become a soldier of fortune, and, as the daring leader of a dashing band of free lancers, is known as Coq-Hardy. The Duchesse has become, under the name of the Comtesse de Voudenay, first lady of honor and *confidante* of Anne of Austria, and Eve, her daughter, is at a convent school, loving and loved by the son of the Marquis de Montglave. We are shown Coq-Hardy dictating conditions to the Queen of France and the Prince of Conde, whom he has drawn to the Court party; Haldroni, conspiring with Gaston d'Orleans, and more in love than ever with the Duchesse, whose contemptuous refusal of his continued suit he revenges by carrying off her daughter; Anne of Austria wandering about the streets of Paris with the Dauphin (Louis the Fourteenth); the gallant Coq-Hardy, aided by the sword of the young Prince, establishing himself behind a barricade constructed of an old boat and some shop-shutters, and from this coign of vantage putting a whole legion of rebels to flight by the prowess of his sturdy arm; Haldroni stabbing Montglave, who survives the blow, Montglave stabbing Haldroni, who immediately dies; the Dauphin proclaimed King of France; Conti refusing his signature because he has been refused the hand of Eve de Vondenay; Eve wedding Montglave; the Duc de Brenne pardoning his repentant wife, and proclaiming himself the most noble gentleman of the kingdom by right of descent from the heroic Brennus. Such, rapidly analyzed, are the leading events of this extraordinary play, and we have had to omit allusion to a host of secondary incidents. The piece may, in fact, be said to contain half a dozen dramas rolled in one, and it is easy to see how such a crowd of obstacles as crop up at every instant impede the course of the action, suspend the interest, and weary the attention of the audience. A short-lived career is predicted for the play, the chief characters in which are interpreted by Dumaine as the hero, Paul Deshayes as Haldroni, Martin as Montglave, Mlle. Dica-Petit as the Duchesse, Mme. Constance Meyer as Anne of Austria, and Mlle. Maynard as Eve.

### "LE REPENTIR."

Aurelien Scholl is the author of a one-act comedy bearing the above title, which was produced at the Odeon Theatre, Paris, Oct. 10. The plot follows: Robert Boris, a thoughtless, skeptical young libertine, has, in the course of his follies, ruined a poor girl under pretense of marriage; but the moment that a large sum of money falls into his hands he abandons her for the dazzling fascinations of Paris, where, after the wildest of orgies, he is finally ruined. At length no haven of rescue is open to him but a wealthy marriage, and, most opportunely, one of his friends mentions the name of a rich young widow, Madame De Mathe, and offers to present him to her. What is the young man's consternation when he discovers that the wealthy widow's dame de compagnie is no other than Helene, his victim of bygone years. Robert feels a pang of remorse, and at the same time perceives what a serious obstacle is likely to arise before the success of his suit. But he has come in search of a fortune, and is determined not to be foiled in his enterprise. His interview with Madame De Mathe, a frivolous, laughing little woman, is most successful, and he is sure to win her. The capture of her hand and fortune now depends upon himself alone. But the image of the gentle Helene rises between his eyes and the vision of wealth, and the struggle between love and lucre ends in his throwing himself at the feet of his victim to implore her to become his wife. Then he learns that he has been cheated by a mystification. Helene had married an old millionaire who had soon left her a widow, and she had come to Paris in hopes of winning back the affection of her former lover. To accomplish her purpose she has had resort to a ruse, changing parts with her foster sister, Therese Bernard, who is her dame de compagnie. So that Robert Boris finds that under the impulse of his remorse, and of his old affection, he has avoided mistaking the false widow for the real one. Valbal appeared as Robert Boris, Mlle. Helene Petit as Madame De Mathe, and Mlle. Chartier as Therese.

### "L'ALERTE,"

also a one-act comedy by Max Legros, was first performed at the Odeon, Paris, on the same evening as "Le Repentir." Its story is told in a few words: Georges has a pretty wife, Jeanne, but he is carrying on an intrigue with a certain lady of position, and his wife begins to have suspicion as to his conduct. One evening the young man, who is music-mad, leaves home under pretext of going to the opera to hear the first performance of a new work, "Atilla," by the maestro Accorsi. Jeanne, left alone, becomes a prey to jealousy, and her suspicions are transformed to a certainty when her friend Marthe tells her there is no performance at the Opera that night—her husband, Gaston, "had read it in the paper." The young wife is indignant, and in her fury gives orders to have her carriage brought to the door that she may not rest another night under the roof with her faithless spouse. While the horses are being harnessed Georges arrives, and in the most enthusiastic words describes the success of the new opera, going so far as to hum one of the morceaux that had been most applauded. In vain does Gaston make all kind of pantomimic signs to him to moderate his transports, and the more he accumulates his details the more furious does Jeanne become. At last she informs him that she knows all, that the Opera gave no performance such as he describes that night, and that she will sue for a separation. The young man is in a state of the utmost despair and consternation, when the sound of music is heard in the courtyard. The orchestra of the Opera has come to give a serenade to the composer of "Atilla," who is a neighbor of the young couple, and it then appears that the work had really been given that night, and with all the success so graphically described by the truant Georges. Gaston had acquired his information as to the theatre being closed from the newspaper of the previous day. Jeanne is satisfied by the testimony to her husband's innocence, but the young man resolves within himself that he will not again run so dangerous a risk.

### "SHAMUS-NA-LENA, OR THE SPEIDHOR,"

an Irish drama after the order of "Arrah-na-Pogue" and "Peep o' Day," was introduced to the audience at the Pavilion Theatre, London, on Saturday, Oct. 7. It is the work of E. Towers, and contains all the elements of success. The scene is laid in that troubled period of Irish political history, the rebellion of 1798, and a good idea is given in the opening of the story of the petty tyranny but too frequently exercised at the time by the military. One of the principal characters, Colonel O'Cassidy, although he has no sympathy with the Irish, is willing to use his authority indulgently, owing to his affection for Nora O'Moore, but the young lady has rejected his suit with disdain. The Colonel, however, has learned through the informer Mick Milligan that the brother of the heroine and Shamus-na-Lena have escaped from imprisonment and have returned to their native land, and he imagines that with this knowledge to hold as a threat over Nora she will consent, after all, to his proposals. But, stimulated by the genial and warm-hearted Shamus-na-Lena, who is confident that his master can escape, she once more refuses, and the wrath of the Colonel bursts forth like a torrent, and he vows vengeance against the heroine and her family, and declares he will shoot her brother. His intentions are thwarted to a great extent, owing to Captain Courtney being fascinated by Nora; and instead of watching the house he allows the family entire liberty, little dreaming that when the exile returns he will find in him an old University friend. The Colonel is determined upon revenge, and the house is surrounded by soldiers. An exciting scene takes place, for Shamus returns to brave the danger with his master, and, as they will not yield, the Colonel gives the order to fire. The family escape without a scratch, for, as we all know in Hibernian dramas of this character, the English soldiers are invariably bad marksmen. Shamus and the O'Moore then assume the offensive, and keep the soldiers at bay, but at length the hero is captured and lodged in prison. Again the brave Shamus comes to the rescue, and the hero escapes, and takes refuge in the Pooka's cave. Eventually, partly through the agency of the faithful Shamus and also with the assistance of Captain Courtney, the hero is restored to peace and liberty, and all ends happily to the sound of wedding-bells. The drama was cast as follows: Shamus, James Carden; Philip O'Moore, J. Benner; O'Cassidy, C. T. Burleigh; Mick Milligan, Arthur Williams; Courtney, F. Thomas; Nora, Miss Jenny Grainger; Lady Maguire, Mrs. J. Carden.

## FIFTY-MILE BICYCLE RACE.

The third fifty-mile match between those celebrated English bicyclists John Keen and David Stanton, for £100 and the championship, was decided at the Little Bridge grounds, London, on Oct. 9, about three thousand persons being present. Keen for the first five miles contented himself by letting Stanton make the running, never once trying to pass his opponent, and at the end of five miles barely four yards separated the two men. All through the sixth, seventh, eighth, ninth, and tenth miles their relative positions were scarcely altered, but their style of riding was very marked, Stanton, in order to avoid the wind as much as possible, leaning forward very much, while Keen sat perfectly upright, and looked almost an integral part of his bicycle. In the second lap of the eleventh mile, coming down the straight, Keen took the lead, but almost immediately dropped back again, and in the next lap, in just about the same spot, he adopted similar tactics. So the race continued, nothing noteworthy taking place until the first lap of the sixteenth mile, when Keen put on a tremendous spurt, passing Stanton as if he was standing still, and at the end of the mile he was quite fifty yards ahead. This, at the finish of the seventeenth mile, Keen increased to 100 yards, going apparently well within himself, and thus early there were shouts that the race was all over. At the close of the twentieth mile Keen was quite 120 yards in front, but his opponent was pegging away in the most game manner, reducing the gap slowly, and in the first lap of the twenty-fourth mile Stanton went nearly up to Keen, but evidently only on sufferance, as at the end of twenty-five miles there was a difference of fifty yards, and at twenty-seven miles sixty yards between them. In the second lap, however, of the twenty-eighth mile, by a great effort Stanton went in front again, only to be repassed by Keen in the third lap, although at the end of the mile Stanton was again in front, leading by two yards, and riding desperately, the pace now, considering the wind, being particularly fast. A heavy drizzling rain now set in, but this appeared to suit Stanton, who, on completing the twenty-ninth mile, was five yards ahead. At thirty miles, completed in 1h. 47m. 38sec., Stanton led by five yards, and for a mile or two rather widened the gap between himself and Keen, while just before completing the thirty-third mile Keen slightly eased up to have a drink of port-wine and egg. In spite of this temporary stoppage Keen in the first lap of the thirty-fourth mile soon again was close on his opponent's wheels, the race now becoming most exciting, each trying to cut the other down, and there was plenty of shouting all round the ground. At the finish of thirty-five miles Stanton led by ten yards. Keen then again drew up slightly, and at the end of the thirty-seventh mile was once more close behind Stanton, although the latter in the second lap of the thirty-ninth slightly stopped for a drink, and Keen went in front. Stanton again went in front before completing the mile, Keen, however, being close on his heels. At the fortieth mile (2h. 27m. 13sec.—fastest time on record) Stanton was only half a yard in front, it being apparent that Keen was biding his time. Keen at the end of the forty-third mile was about four yards to the bad, but, putting on a tremendous spurt in the first lap of the forty-fourth mile, quickly opened a great gap, gaining 115 yards in one lap, and it was apparent that there was little chance of Stanton again coming to the fore, for he lost ground every lap, and at the end of forty-five miles Keen led by nearly three-quarters of a lap. At the 140th lap, at the signal box Keen overlapped his man, repeating the same performance soon afterwards. Stanton, tired out, eased up at the pavilion and at the completion of the 143d lap, finally stopping after finishing another lap and about fifty yards, leaving Keen to finish the remainder of the distance alone, and he ultimately completed the fifty miles in 3h. 6m. 45sec., the best time on record, thus eclipsing his previous performance at Wolverhampton. It must be taken into consideration that, as they were running three full laps to the mile, it is plain that Keen must have run at least 750 yards over the distance, which makes the performance all the more wonderful. George W. Atkinson was referee.

## THE MAN WHO GAVE LONG ODDS.

After a strange man had finished eating a hearty meal at one of the stands in the City Hall Market yesterday, he remarked to the woman:

"As I was a-sitting down to this meal, I said to myself that I'd bet one dollar against the dinner that the greenback candidates would not carry a single State. If they do, you have won the dollar, and shall have it."

"I want thirty-five cents of you," she replied, pulling off her comforter.

"Or I'll bet you five dollars against a meal that the Democrats carry New York State," he continued.

"I want my pay, or there'll be trouble right here!" she exclaimed, slipping off her bonnet.

"Or I'll bet the same sum, on the same terms, that the Republicans will carry it," he remarked, as he wiped off his sandy goatee.

"I never bet, and I want my pay," she called out, being now already for action.

"Great heavens! but look at the odds I offer you," he gasped. "I not only let you bet on either side, but I offer you the most fearful odds that have ever been given since the advent of the Christian era."

"I can't help the odds," she answered, as she got hold of his coat-tails. "You don't leave here till I get my money."

"Or I'll bet you $35 against this 35-cent debt," he went on, "that neither Hayes nor Tilden will be elected. One of them must be, but I offer to bet they won't be, simply to permit you to coin $35 out of my hard earnings. Great Jigs! but such another offer was never known since Oliver Cromwell kept a fighting dog!"

"Thirty-five cents!" she shrieked, pulling him around.

"Last, but not least, I'll bet you forty to one that I haven't had thirty-five cents about me for a month! Come, now, I offer you every chance to win."

She gave him two solid kicks, and was designing and drafting a third, when he made a bolt and left the coat-tail in her grasp. While an officer was looking for him around the market he was placidly surveying the Soldiers' Monument and picking his teeth with a straw.—*Detroit Free Press.*

## CUPID'S FOIBLES, FOLLIES AND FANCIES.

### A MUTUAL FRIEND AND A FAITHLESS WIFE.

The city is on the eve of a first-class sensation. The principal actors in the affair are a clerk in one of the departments, his young and very pretty wife, and a wearer of Uncle Sam's livery. The intimacy existing between the two dates back some five years, and has been a very close one—so close, in fact, that when the clerk, ambitious to have a house of his own, approached the officer for a loan of $4,000 at a moderate rate of interest, it was at once granted with pleasure by the son of Mars, who happened to be blessed with considerable lucre. With the borrowed money and a thousand or two more that the clerk had, by strict economy, managed to save, a very neat mansion was erected in a quarter of the city not too remote from the lord of the house's place of business. Here husband and wife lived together in the greatest contentment, receiving frequent visits from the generous officer, who never failed to call around whenever he happened to be in the city, which was quite frequently.

The husband was of an exceedingly unsuspicious disposition, and to him it seemed the most natural thing in the world for his wife to think a great deal of their mutual friend. He never dreamed, however, that the friendship was other than purely platonic in its character until Friday last. On that day the true state of affairs was revealed to him by a pure accident. Feeling too ill to remain at his desk in the office, he started for home. On arriving at his castle he quietly let himself in the front door with his latch-key. The first thing that greeted his eyes was the familiar tile of the mutual friend, and an equally well-known walking-stick. "So glad," he thought, "that —— is around; he'll brighten me up a little." Stepping into the parlor, where he expected to see the friend, he found no evidence of his presence. "I guess he's back in the sitting-room with Em," he said mentally, and then he stepped into the apartment referred to. Neither wife nor friend greeted his eyes here. "Devilish queer," he muttered, and back into the hall he trotted, to satisfy himself that his headache had not destroyed his mental faculties. The hat and stick were still there, but their owner was not visible.

The conundrum was beginning to get a little complicated, but his eyes were not yet opened to the true state of affairs. In fact, he resolved to go up to his room, or rather the room shared by himself and wife, and lie down and think it over. No sooner thought than carried into execution—at least, that portion of the resolve relating to the going to the room. The getting-in part was not so easily accomplished, for the door was locked. "Devilish queer," he muttered again. "Em is not accustomed to locking the door. I wonder what's got into her." He called, but no answer; but, hark! did he not hear a sound? He did, and it let a ray of light into his amazed brain. He saw it all; saw it, although the panels of a chamber door intervened between the spectacle of an untrue wife and a faithless friend. In a moment after he saw it, face to face, for with one enraged kick the door was burst open, and he stood confronting the guilty pair. It would take a *New York Sun* reporter to do justice to the scene that followed. The infuriated husband, the cowering wife, and the shame-faced paramour formed a beautiful tableau. A torrent of furious invectives was showered upon the pair, and then, after a storm, as usual, came a calm. It was brought about by a cool, level-headed business proposition of the officer. He very tersely stated his position, to wit:

"You have caught me in a mighty bad scrape, and I don't want a fuss made about it. Now, if you push me to the wall, I will revenge myself by forcing you to meet your financial obligations—you remember that your note is long since overdue—promptly, a thing you are not in the position to do at present. Let the thing rest, and tell nobody of it, and you may consider your paper canceled." The proposition was at first greeted with lofty scorn, and more harsh words, tears meanwhile streaming from the eyes of the wife, but at length the disagreeable features of an *expose* presented themselves in all their hideousness to the injured husband, and he was disposed to look more leniently upon the offense. The repentant assurances of the wife that she would never do so any more completed the simmering-down process, and an understanding was arrived at. If a very interesting divorce case does not soon transpire in our local courts, in which the above incident will form one of the pleas of the applicant for a separation, it will be because the indebtedness of a husband has been extinguished by the sacrifice of a wife's honor. It is unnecessary to say that the triumvirate affection is at an end, and that the officer does not visit his friend at present.—*Washington* (D. C.) *Chronicle*, Oct. 23.

### AN OHIO ROMANCE.

Last evening a trio of persons, consisting of a dignified elderly gentleman and a somewhat "spoony" young couple, arrived in the city from the East, and stopped for a few hours at one of our hotels, where they took supper. It was ascertained that there was a romance connected with the party, and the story was briefly told one day last week in a Baltimore paper. It has already started on its rounds, and is as follows: Mr. Barnard F. Roswell is a merchant and wool-grower in the Western Reserve of Ohio. He makes his home near Youngstown, Mahoning County, and in the course of an active business life of forty years has amassed considerable wealth. His wife had been dead about sixteen years, and his family consisted of a son, now in the employ of the United States Corps of Engineers, and a daughter seventeen years old, a graduate from Vassar College. Running on the Pittsburg, Fort Wayne and Chicago Railroad was employed as a passenger-conductor Mr. Frank Pattison. He met Miss Roswell on the train frequently, and became acquainted with her. Acquaintance led to friendship, friendship to intimacy, and intimacy ripened into love. Roswell objected to the association of his daughter with a railroad-conductor, and forbade Pattison the house. Secret meetings were arranged between the enamored pair; but, seeing no hope of receiving the consent of the obdurate parent, they determined to elope. Pattison quietly obtained leave of absence from the managers of the road, and Miss Roswell obtained her father's permission to visit a friend in Canfield, a neighboring town. She did not return, and the father, filled with the gravest apprehensions, set out to seek her. She had not been in Canfield at all, and, hearing just at this time that Pattison had got leave of absence, he started in pursuit. In the meantime the fleeing couple had crossed the country to Enon Valley, where they took the main stem of the Pittsburg, Fort Wayne, and Chicago Railroad. Their train was belated, and the one upon which Mr. Roswell was following overtook them just outside of Allegheny, and the two trains consolidated and were taken into Pittsburg. In some mysterious way both parties escaped seeing each other until, just as the train on the Pennsylvania road was about to pull out from the depot, Pattison saw his father-in-law boarding the same train, and, without waiting for bag or baggage, the lovers slipped out of the car at the other end, and saw the train which bore their pursuer speed eastward. Marriage was determined on at once. The Rev. Dr. Grimes performed the ceremony, and the couple took the train to the Centennial to enjoy their wedding-trip. The party reached Philadelphia, spent a few days, and yesterday morning took the limited express for Washington, intending to go home over the Baltimore and Ohio Railroad. But the father-in-law had struck the trail, and received information about the route Pattison would probably pursue; so he watched all the trains through the Charles-street station. Yesterday, when the limited express rolled in, he was there, and in the window of a Pullman car sat his daughter, glowing and happy in her new relation. She raised the window, and, placidly smiling on the old gentleman, said: "How de do, pa?" The rest as usual.—*Pittsburg* (Pa.) *Daily Dispatch*, Oct. 27.

### THRICE MARRIED AND THRICE DIVORCED.

A dispatch from Galesburg, Ill., dated Oct. 24, says: "A remarkable case, in which the same parties have been three times married and three times divorced, occupied the court on yesterday. The complainant, Helen M. Baker, is 28 years of age, fine-looking, and the daughter of the late Dr. Spalding. The defendant, Marion Teralbia Baker, is 32, and connected with the best families in this city. The young couple were first married in Knoxville, Ill., Nov. 15, 1865, and, supported on both sides by wealthy and influential friends, their prospects of happiness made them the envy of all. However, in April, 1866, only six months after marriage, Helen filed a bill against Teralbia, asking for divorce on the ground of extreme cruelty. Divorce was granted the June following, and Helen rejoiced in her maiden name a few months only, when on January 8, 1867, she and Teralbia met by chance in Chicago, repented with tears, and were married the second time, and took up their residence in Galesburg. A daughter was born in March, 1868. On the second day of December, 1872, she again filed a bill for divorce on the ground of desertion, asking for the custody of her child. The decree was granted in February, 1873, according to the prayer of the bill. On the third day of December following the same parties were again married, as the complainant states, she hoping to spend the remainder of her days with the defendant. The couple received congratulations and presents from friends, who trusted they would be able to keep all their good intentions. August 4, 1876, Mrs. Baker again, for a third time, filed a bill for divorce on ground of desertion and cruelty. The decree was granted yesterday, and the custody of the daughter, some seven years old, was given to the mother."

THREE WIVES LIVING.—Thomas Murphy's second wife, Ann Boyle Murphy, has made application to Chancellor Runyon, at Newark, N. J., for a divorce, on the ground of desertion and adultery. She says in her complaint that she was married by the Rev. C. O'Reilly, in St. Borromeo's Church, at Woonsocket, R. I., on July 28, 1860. Some time after that her husband left her, and when next she saw him he had married again, and lived in Newark, N. J. He gave the complainant $100, and promised to pay her $4 weekly if she would not molest him. She consented, and Murphy left the city. He next appeared in Jersey City, where his wife caused his arrest for bigamy. He was discharged on the ground that, at the time of his marriage, in 1860, he had a wife living in Ireland, and consequently a second marriage was void. He escaped punishment on account of the absence of the witnesses to his subsequent marriages. Now his second wife prays for justice at the hands of the Chancellor. Murphy has accumulated a good deal of property in Jersey City.—*N. Y. World.*

A STARTLING DOUBLE ELOPEMENT.—A dispatch from Council Bluffs, Iowa, dated Oct. 20, says: "Council Bluffs is all agog over the elopement of four youths of this city. Two young lads, named Haggerty and Cahoon, aged fifteen and seventeen years, have for some time been keeping company with young girls aged fifteen and seventeen years, unknown to the girls' parents, who are respected citizens. On yesterday, about noon, one of the girls forged her mother's name to a check for $700, and with a forged note, purporting to be from her mother, had no trouble in obtaining the money. The quartet then boarded a street-car for Omaha, where they purchased tickets for California, and took the afternoon train for the Pacific coast. This morning the telegraph was brought into requisition, and resulted in the capture of the party at Cheyenne this afternoon, where they will be held to await a requisition from the Governor of Iowa. The boys bear very bad reputations."

# BASEBALL.

### THE PITCHING OF 1876.

### Straight Pitching vs. The Curved-line Delivery.

The introduction of underhand throwing in delivering the ball to the bat has brought into play a very effective method, which has, in a measure, almost superseded the old style of pitching; we refer to the *curved-line* delivery, which characterizes the new school of pitchers, of which Bradley, Devlin, Bond and Mathews are the more prominent exemplars. College professors and well-known theorists deny that such a thing is possible; that is, the curving of a ball in the air, except through the medium of the attraction of gravity, or from the effect of a strong wind, the former causing the natural curve of a cannon ball as it is attracted to the earth, while the latter would of course produce a horizontal curve. But practical experience has conclusively shown by ocular demonstration that a ball can be thrown from the hand in such a way as to form a curved line from the hand to the objective point the ball first touches, and this curve is not that of the attraction of gravity, nor that caused by the effect of a strong wind. We have seen well-known baseball players—George Hall, for instance—throw a ball so as to make it curve horizontally, and against the wind as plainly as its curve of gravity was described. The power to impart this singular bias to the ball is possessed, too, in underhand throwing; and this it is which gives the advantage to underhand throwers who act as pitchers over the old style "straight" pitchers—that is, those who cannot impart the bias to the ball which produces the curve. It is useless for scientific people to assert that no such curve is possible, in the face of the conclusive practical evidence which can be afforded to the contrary.

STRAIGHT PITCHING.

What is known as "straight" pitching is not simply that which characterizes a perfect command of the ball with the consequent accuracy of aim in delivery, but merely the method of delivery in which no horizontal curve is produced. It is a term used in contradistinction to that of the curved-line pitching only. This school of pitchers has prevailed since the days of Creighton, who inaugurated it; and its latest and most effective exemplars are Spalding and McBride. Previous to the advent of the "curved-line" pitchers the leading batsmen of the day found it difficult to successfully face the strategic delivery of McBride and Spalding; but since they have batted against the curved-line batteries, and had their sight trained to judge the difficult and uncertain balls from the curved-line pitchers, they have been enabled to punish the old school with comparative ease. There is one reason why such excellent pitchers as Spalding and McBride have been so punished of late. A pitcher who possesses endurance to last through a long game, the ability to send in a swift ball, and that thorough command of the ball which enables him to send it in to any point he chooses, combined with judgment and skill, must always be valuable, even if he does not possess the power to impart the peculiar curve to the ball in question, while the player who has nothing but "pace" and the "curve" to aid him must always be his inferior. Of course, a combination of these elements of success must necessarily produce the pitcher *par excellence*.

CURVED-LINE PITCHING.

Experience the past season has pretty conclusively shown that the curved-line pitcher who has no proper command of the ball is a pretty costly elephant on the hands of a club manager. Whatever advantage may accrue from his peculiar delivery is more than offset by its cost in "called" and "passed" balls, not to mention its discouraging effects on the play of the field support of the team. Were the power to impart the curve to the ball as much at command as that which controls the delivery to the bat, things would not be so bad; but when it is a sort of accidental thing, the curve being imparted involuntarily, as it were, it necessarily follows that the utmost activity and fielding skill are required in the catcher behind the bat, to avoid the penalty the wild delivery involves. There is one drawback to the effectiveness of the work of a curved-line pitcher which club-managers on the lookout for one of the new school would do well to remember, and that is the necessity of such a pitcher having the best of catchers to support him. In the case of a straight pitcher, the latter can accommodate his pace to his catcher; but a curved-line pitcher cannot do this, for the reason that he can only produce the curve with any effect when he puts on the pace. It will readily be seen, therefore, how important it is that the catcher should be one of the best men in his position, for without such support all the advantage of the curved-line delivery would be lost by its being offset by costly errors. We do not suppose that this school will supersede the old straight delivery; but doubtless the new style will now and then develop some individual star who will combine in himself the elements of both styles. Such play as this, however, can never become a general thing. Some men are born ball-players—that is, they possess extraordinary abilities to excel in the game. Others are not, nor can training and practice—excellent as they are—compensate for the absence of natural qualifications. Hence, in regard to pitchers, there will now and then appear on the ball-field some man who possesses the combination of pitching excellence referred to; but, as a general thing, the straight-pitchers will be found the best class to rely upon. Spalding—a straight pitcher—was enabled to achieve a success for his club which Bradley—who seems to combine the abilities of both classes of pitchers to a certain extent—was unable to do for his club; and certainly McBride would have taken the Athletics through the season more successfully than any of their curved-line experimental pitchers were enabled to do. The Bostons found the curved-line experiment a pretty costly one, and it is questionable whether another season's trial of it will be of advantage to them to the point expected. St. Louis may again rely upon it in 1877. In fact, the furor for curved-line pitchers appears to be just at its height, the semi-professional clubs having the fever badly. Club-managers would do well to remember that a curved-line pitcher who has not thorough command of the ball will lose more games in the long run than he will win. Also that such a pitcher requires a more than ordinarily skillful and active catcher, if not two or three of them, for few can stand the pressure of even half a season's support of a curved-line pacer, who has little if any command of the ball. Of course, experience at the bat will in time offset the advantages the field side derive from the curved-line delivery, and then they will have to fall back on the strategic skill of the straight pitcher. Given equal support in the field, and equal training skill and harmonious work, we would sooner rely upon Spalding and pitchers of his ability than upon the best curved-line pitchers in the fraternity. The former tells the better in the long run.

### BROWN vs. RED.

The threatening weather kept all but about one hundred persons from witnessing a game between the above-named St. Louis clubs on Oct. 21, which the League nine won by the following score:

| BROWNS. | R. | 1B. | PO. | A. | E. | REDS. | R. | 1B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Pike, c. f. | 1 | 2 | 1 | 0 | 0 | Morgan, r. f. | 1 | 1 | 0 | 0 | 0 |
| Bradley, p. | 1 | 1 | 1 | 3 | 1 | Croft, 1st b | 1 | 1 | 7 | 0 | 2 |
| McGeary, 2d b. | 1 | 1 | 2 | 5 | 1 | Redmon, s. s. | 1 | 1 | 0 | 2 | 2 |
| Battin, 3d b. | 0 | 0 | 3 | 3 | 0 | Magner, l. f. | 1 | 1 | 1 | 0 | 0 |
| Pearce, s. s. | 0 | 0 | 1 | 2 | 1 | Dolan, c. f. | 0 | 0 | 3 | 0 | 1 |
| Blong, r. f. | 1 | 1 | 1 | 0 | 1 | Dillon, 2d b. | 0 | 2 | 1 | 4 | 1 |
| Mack, l. f. | 1 | 1 | 1 | 0 | 0 | Galvin, p. | 0 | 0 | 2 | 1 | 2 |
| Dehlman, 1st b | 1 | 1 | 14 | 1 | 1 | Gleason, 3d b. | 0 | 1 | 1 | 0 | 0 |
| McGinley, c. | 0 | 0 | 3 | 0 | 3 | Sullivan, c. | 0 | 0 | 12 | 0 | 3 |
| Totals | 6 | 7 | 27 | 14 | 8 | Totals | 4 | 7 | 27 | 7 | 11 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Browns | 0 | 0 | 0 | 1 | 0 | 0 | 4 | 1 | 0—6 |
| Reds | 0 | 0 | 2 | 0 | 0 | 2 | 0 | 0 | 0—4 |

Total bases on hits—Browns, 11; Reds, 9. First base on erors—Browns, 4; Reds, 5. Struck out—Pearce and Bradley, twice each; Dehlman, McGinley and Galvin, once each. Base on called balls—Reds, 1. Passed balls—McGinley, 1; Sullivan, 2. Runs earned—Browns, 2; Reds, 0. Umpire, L. W. Burtis.

### A NEW NATIONAL ASSOCIATION.

The experience of the past season has shown the necessity for the organization of a new National Association of professional baseball clubs—one which will properly control and regulate the intercourse of the great majority of the professional clubs which have sprung into existence, and which are likely to take part in the grand baseball campaign of 1877—a season which gives every promise of being far more remunerative to baseball stock companies than the Centennial year has been. There is evidently a desire on the part of clubs outside of the League Association to start some new organization of the kind; but the question is, how to do it so as to obtain the required unanimity of action. The circular addressed to this class of the fraternity by Mr. Waite of the St. Louis Red Stockings, which appeared in a late number of THE CLIPPER, answers the purpose of opening the ball in the movement, and the responses made to it—which we print below—have been such as to give promise of a successful issue of the enterprise:

DETROIT, MICH., Oct. 9, 1876.

L. E. WAITE, ESQ.—Your circular received, and in reply would say that a semi-League is just what is wanted, and you may rest assured that the Cass Club will stand by you in your undertaking. Go ahead and push it through. Meet any place, when and where, you may think best. I shall attend, if nothing happens to prevent me from so doing. Hoping this matter will receive the support it deserves,

Respectfully yours,
R. B. SHEERAN, Manager Cass B. B. C.

ALLEGHENY, PA., Oct. 17, 1876.

L. C. WAITE, ESQ.— * * * We are in favor of the organization your circular speaks of, and would suggest two representatives from each club. We are not particular when they meet. Let me hear from you what news you have received from others. Very respectfully,

THEO. MYLER, Secretary Allegheny B. B. C.

MILWAUKEE, WIS., Oct. 7, 1876.

L. C. WAITE, ESQ.—In regard to your idea as to a formation of semi-professional clubs into a league by themselves, I am of the opinion that it is a good idea. There is no doubt that the present League carry things with a high hand, asking and demanding too large guarantees from clubs whom they wish to visit. There is no doubt that non-League clubs, as you well say, can play as fine games as the older ones in the business. I do not see why a fine, strong organization could not be formed. * * *

I should say that in January would be a good time for such a convention, and, as large numbers of the clubs are in the East, New York would be a good point for the meeting. I entirely agree with you as to the salaries and price of admission. * * * * * *

Respectfully, W. P. ROGERS,
Manager West-end B. B. C.

But the most important of the responses to Mr. Waite's circular is the following from Canada:

LONDON, ONT., Oct. 19, 1876.

L. C. WAITE, ESQ.—I write to assure you that the Tecumsehs of London, Ont., agree with the sentiments expressed in your letter in this week's CLIPPER regarding a non-League organization, and, if you have no objections to making it international by admitting the Tecumsehs, we are prepared to become one of its members. I was on the point of addressing letters to several of the leading clubs East and West, suggesting the formation of an association for the interchange of games, etc., when your appeal claimed my attention. I think this city offers what would prove a great advantage to clubs traveling to and from the East and West, being on a direct route and centrally situated between Detroit and Rochester or Buffalo, furnishing a convenient stopping-place, and one where visiting clubs would not only secure a paying share of gate-money, but could always count on enjoying a good game. We have no choice as to place of meeting, unless it would be in favor of our own city, which is about as centrally situated between East and West as any place you could select. If you give us notice of meeting, we will send one delegate, which number, we would advise, it would be wise to limit the representation of each club to. Opinions on other points could be explained more fully at the convention. Yours truly, H. GORMAN,
Secretary T. B. B. C.

Certainly, the new association would make an important mistake if it did not open the door to the admission of Canadian clubs, if only for the purpose of advancing the interests of the game in the Dominion.

There is but one point in the circular to which we object, and that is that referring to a refusal to play League clubs. Let the new association have a liberal policy, and let it refuse to play no clubs unless they are run in detriment to the public interest. One thing deserves their special consideration—that is, the introduction of some regular rate of salaries, or some limit to the salaries of players, and one which would be a reasonable remuneration for the light services rendered. Some professionals are now paid much more than they earn. Also one regular and low tariff of admission should be adoq is!—say twenty-five cents. In establishing their championship matches, it would be well to lay down rules to include State-championship contests as well as for the United States pennant. There should also be an adoption of a code of rules which would accord so in its playing features with other codes as practically to make but one code for the entire fraternity. If New York is agreed upon as the place of meeting to establish the new association, it would take from it any sectional character, this city being cosmopolitan, and neither North, East, South or West, as regards any sectional tendencies. We shall refer to the subject again. In the meantime, every professional club in the country which is not a League club would do well to reply to Mr. Waite's circular.

### OUR BOYS vs. EMMET.

The junior championship of Massachusetts was won by Our Boys Club in a game with the Emmets at Boston, Oct. 25. They also won the first prize, $100. Score:

| OUR BOYS. | R. | 1B. | PO. | A. | E. | EMMET. | R. | 1B. | PO. | A. | E. |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Tierney, s. s. | 0 | 0 | 3 | 2 | 1 | McGrady, p. | 1 | 1 | 0 | 4 | 0 |
| Sweeney, 1st b. | 1 | 0 | 14 | 0 | 0 | Quinn, 2d b. | 0 | 0 | 4 | 3 | 3 |
| Donovan, r. f. | 0 | 0 | 0 | 0 | 0 | Moorhouse, c. | 1 | 0 | 12 | 1 | 2 |
| Fair, 3d b. | 1 | 1 | 2 | 2 | 3 | Norton, s. s. | 1 | 0 | 0 | 0 | 4 |
| Cronin, 2d b. | 1 | 2 | 1 | 3 | 0 | Downy, 3d b. | 0 | 0 | 1 | 1 | 0 |
| Allen, c. | 0 | 1 | 6 | 2 | 3 | Tornley, 1st b. | 0 | 0 | 7 | 0 | 0 |
| Sullivan, l. f. | 1 | 0 | 0 | 0 | 0 | Kelly, l. f. | 0 | 0 | 0 | 0 | 1 |
| Dowd, c. f. | 0 | 0 | 0 | 0 | 0 | Whalen, c. f. | 0 | 1 | 1 | 0 | 0 |
| Callahan, p. | 1 | 0 | 0 | 5 | 5 | Murray, r. f. | 0 | 0 | 1 | 0 | 1 |
| Totals | 5 | 4 | 26 | 14 | 12 | Totals | 3 | 2 | 26 | 9 | 11 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Our Boys | 0 | 1 | 0 | 2 | 1 | 1 | 0 | 0 | 0—5 |
| Emmet | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0—3 |

Two-base hit—Fair. Struck out—Donovan, Allen, Sullivan, Callahan, McGrady, Quinn, Downy, Murray. Umpire, Mr. Parker. Time, 2h.

# THE GAME OF CHESS.

### To Correspondents.

BERNARD RICE.—The end-game is an interesting one, and we thank you for it.

CAPT. MCKENZIE.—The nominations came all right, and shall receive our immediate attention.

J. M. SHEFFER.—Right, now, in Prob. 1,032; the key to Enig. 1,031 is 1..Q to her Kt sq.

R. D. R.—Skirmishes between amateurs giving only the initials cannot command any attention.

COL. HUGGINS.—Received with many thanks; but too late to be made available.

MRS. E. W. PARKER, St. Louis.—We will gladly do all we can in the direction you suggest *in memoriam* of our life long friend, your brother, Theo. M. Brown.

I. D. J. S.—Many thanks for the game and notes, which, in our present "crush," are particularly acceptable.

### Clipper Free Centennial Tourney.

REPORT OF THE COMMITTEE.

NEW YORK, Oct. 25, 1876.

FRANK QUEEN, ESQ.—We beg to submit the final report of your committee regarding THE CLIPPER FREE CENTENNIAL TOURNEY. The playing commenced promptly on Wednesday, Sept. 20, and continued without interruption until Oct. 18, when it closed, in accordance with previous announcement, with the following result: The greatest number of victories was scored by Mr. James Mason, who has won sixteen full games, which entitles him to the highest prize of $100. Mr. D. Eugene Delmar has won fifteen games and drawn one game, this making his score equal to fifteen and one-half games. He is, therefore, entitled to the second prize of $50. Mr. H. E. Bird has won fifteen full games, which entitles him to the third prize of $25.

GEO. H. MACKENZIE,
MIRON,
I. D. J. SWEET,
Committee of Tournament.

The prizes have been paid to Messrs. Mason, Delmar and Bird, in accordance with the above recommendations of the committee.

◆

IN MEMORIAM.—Will the chess-editors of this country and England kindly address a copy of such obituary notices as they have written of Theo. M. Brown to his sister, Mrs. E. W. Parker, 3,909 Washington avenue, St. Louis, Mo., and repeat this request?

◆

A TREASURED KEEPSAKE.—In accordance with one of his dying requests, we have been placed in possession of Theo. M. Brown's traveling chess-board and men, the equipage used by him in all his journeyings. Mrs. Brown will accept our heartfelt thanks for the kind letter accompanying so precious a gift. Both will be preserved with utmost care.

◆

CUP CANDIDATES.—At date of closing this copy we have received seven (7) nominations of candidates for the Lieders Cup in our recent Tournament. These will be as promptly copied and forwarded for adjudication as possible. They will be laid before a committee of undoubted ability, and known and passed upon simply by their numbers from 1 to 7.

### Enigma No. 1,039.

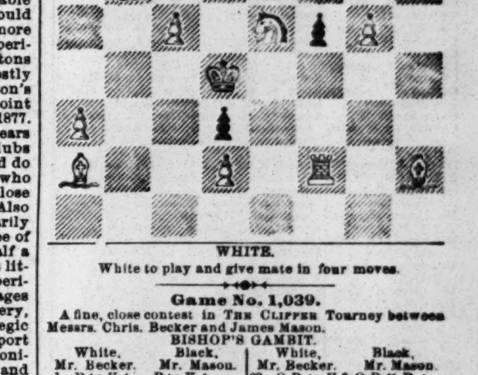
*From The Hartford Times.*
BY GEO. H. THORNTON.



White to play and give mate in two moves.

### Problem No. 1,039.

CLIPPER TOURNEY No. 9.
BY "ECTHEIT."
BLACK.



WHITE.

White to play and give mate in four moves.

### Game No. 1,039.

A fine, close contest in THE CLIPPER Tourney between Messrs. Chris. Becker and James Mason.

BISHOP'S GAMBIT.

| White, Mr. Becker. | Black, Mr. Mason. | White, Mr. Becker. | Black, Mr. Mason. |
|---|---|---|---|
| 1..P to K 4 | P to K 4 | 23..Q B to K 3 | Q R × P + |
| 2..P-K B 4 | K P × P | 24..K-his 2 | Q R-B 2 |
| 3..K B-B 4 | P-Q 4 (*a*) | 25..K R-Kt sq | P-Q Kt 3 |
| 4..K B × P | P-Q B 3 (*b*) | 26..K R-Kt 2 | K R-K B sq |
| 5..K B-B 4 | Q-K R 5 + | 27..Q R-K Kt | Kt-K B 4 |
| 6..K-his B sq | Q B-Kt 5 | 28..B-K Kt 5 | K B-R 3 |
| 7..K Kt-B 3 | P-K Kt 4 | 29..K-Q 3 | K B × B |
| 8..K B × P + | K-his 2 | 30..K R × B | K Kt-K 2 |
| 9..K B-B 4 | Q-K R 4 | 31..Q R-Kt 2 | Q R-B 6 + |
| 10..P-Q 4 | Q Kt-Q 2 | 32..K-Q B 2 | Q R-R 6 (*h*) |
| 11..Q Kt-B 3 | K B-Kt 2 | 33..K R-Kt 3 | Q R × R |
| 12..P-K 5 (*c*) | K Kt-R 3 | 34..R P × R | Kt-K B 4 |
| 13..Q Kt-K 4 | K Kt-B 4 | 35..K-Q 3 | R-K Kt sq |
| 14..Q Kt × P (*d*) | Q × Q Kt | 36..K-his 4 | R-Kt 5 + |
| 15..K Kt × Q | Q B × Q | 37..K-his B 3 | P-K R 4 |
| 16..P-Q B 3 | Q Kt-his 3! | 38..R-K R 2 | R × Kt P + |
| 17..P-Q Kt 3 (*e*) | Q Kt × B | 39..K-his B 4 | R-Kt 5 + |
| 18..Kt P × Kt | Q B-R 4 | 40..K-his B 3 | Kt-R 5 + |
| 19..Q B × P | Q R-K B sq | 41..K-his 3 | P-Q B 4 |
| 20..K Kt-B 3 (*f*) | K B × Kt | 42..K-Q 3 | B P × P |
| 21..Kt P × B | K-his 3 | 43..B P × P | R × Q P +, |
| 22..Q R-Q sq | K Kt-K 2 (*g*) | and White resigned. | |

(*a*) Mr. Mason feels called upon to play the very best defense against his powerful and practiced antagonist. The growth of this move has been singularly slow, overshadowed as it has been by the showy + of Q, and the more apparent counter-gambit 3..P to K B 4.

(*b*) For this move this game is valuable. Suggested by Ruy Lopez one move too soon, its weakness has been sufficiently demonstrated; but here, as an adjunct to P to Q 4 and a preparation for the +, it seems to us to materially strengthen the counter-attack, which White cannot avoid.

(*c*) The opening is capitally fought.

(*d*) Very vivacious, all this.

(*e*) Casts the die on strengthening his passed P. This must have been well-weighed; but the B seems to us worth more than the Kt.

(*f*) And now the very reverse seems true. With all his Pawns, his position is embarrassing. Surely this cannot be best. Black makes a piece, and a powerful one too, of his king; so White wants his own king in the field, both for his own sake and to free his Rooks. On the whole, P to K Kt 3 seems best, to lock his own game together and prepare for the advance of K, and of Q P, as soon as possible. The move made is the turning point, and in the splendid fight of the next dozen moves White is beaten.

(*g*) Repressing the P with a strong hand.

(*h*) All this has been adroitly played, and still requires accurate handling.

# CHEQUERS.

### To Correspondents.

T. M. REDD.—Your last is under examination. Should Black play as in your solution, he will certainly be beaten; but, as he has several other methods, we will examine further.

A. E. MORSE.—Solutions received. We shall be pleased to add your name to our list of contributors.

### Game No. 32, Vol. 24.

*Glasgow Herald.*

Played between Messrs. Rae and Hannah, at Glasgow, Scotland.

"LAIRD AND LADY."

| Black, Mr. Rae. | | White, Mr. Hannah. | | Black, Mr. Rae. | | White, Mr. Hannah. | |
|---|---|---|---|---|---|---|---|
| 1..11 | to 15 | 23 | to 19 | 14..3 | to 8 | 4 | to 11 |
| 2..8 | 11 | 22 | 17 | 15..7 | 30 | 27 | 24 |
| 3..9 | 13 | 17 | 14 | 16..30 | 26 | 18 | 15 |
| 4..10 | 17 | 21 | 14 | 17..2 | 7 | 21 | 17 |
| 5..15 | 18 | 26 | 23 | 18..26 | 23 | 17 | 14 |
| 6..4 | 8 | 24 | 20 | 19..1 | 6 | 24 | 20 |
| 7..13 | 17 | 31 | 26 | 20..23 | 26 | 15 | 11 |
| 8..17 | 21 | 25 | 22 | 21..7 | 16 | 20 | 11 |
| 9..18 | 25 | 29 | 22 | 22..26 | 22 | 11 | 7 |
| 10..6 | 10 | 23 | 18 | 23..6 | 10 (*a*) | 14 | 9 |
| 11..10 | 17 | 22 | 13 | 24..5 | 14 | 7 | 2 |
| 12..21 | 25 | 30 | 21 | 25..14 | 17 (*b*) | 13 | 9 |
| 13..11 | 16 | 20 | 4 | 26..22 | 18 | 28 | 24 |

Abandoned as drawn after a few more moves.

NOTES FROM "GLASGOW HERALD."

(*a*) In another game 22 to 17 was tried here, but also resulted in a draw.

(*b*) Can a win be forced by Black at this point? The position is well worthy of attention, and we should be glad to hear any of our analysts subject it to a thorough examination.

### Solution of Position No. 31, Vol. 24.

BY H. D. LYMAN.

| Black. | | White. | | Black. | | White. | |
|---|---|---|---|---|---|---|---|
| 1..23 | to 19 | 16 | to 12 | 4..27 | to 24 | 3 | to 10 |
| 2..19 | 24 | 28 | 19 | 5..24 | 22, | Black wins. | |
| 3..3 | 8 | 12 | 3 | | | | |

### Solution of Enigma No. 31, Vol. 24.

BY T. M. REDD.

| White. | | Black. | | White. | | Black. | |
|---|---|---|---|---|---|---|---|
| 1..15 | to 11 | 18 | to 9 | 4..26 | to 23 | 19 | to 26 |
| 2..11 | 8 | 4 | 11 | 5..31 | 8 | 27 | 31 |
| 3..17 | 14 | 9 | 18 | 6..28 | 19, | White wins. | |

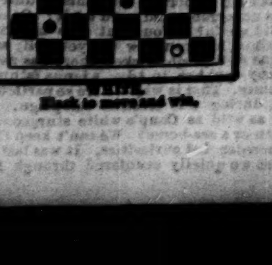
### Enigma No. 32, Vol. 24.

BY WM. KELLER.

k men on 3, 5, 10 and 19. Black king on 18.
e men on 12, 16, 28 and 32. White king on 11.
White to move and win.
(Very pretty.)

### Position No. 32, Vol. 24.

BY THOS. M. REDD.
(A "Dream.")
BLACK.



WHITE.

Black to move and win.

# THEATRICAL RECORD.

## Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

## THE CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canadas, *must be prepaid*, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Oct. 30.

### LADIES' LIST.

"A. L.," Miss (of Fay Temp. Co.)
Atkinson, Maude
Avery, Carrie
Acker, Josie
Alfredo, Mrs. Emma
Altreets, Mrs.
Boshell, Louise
Byron, Lizzie (vocalist)
Blande, Edith
Bradley, Leanora
Bernard, Lottie
Bowers, Mrs. D. P.
Bailey, Ella
Buell, Mrs. E. C. (2) 3c.
Bain, Rose 3c.
Brooks, Mrs. Kate
Brennan, Emma
Clark, Annie
Cooke, Mrs. Jas. E.
Claire, Maggie (trapezist)
Carroll, Sarah E.
Collins, Mrs. Eva
Carlo, Mrs. Fannie
Crolius, Mina
Clifton, Viola (vocalist) (2)
Cole, Lena
Cawthorne, Mrs S. E. (2)
Coventry, Julie
Collins, Mrs. Eva
De Brent, Amy
Davis, "Nell"
Dalton, Cathrine
Duckett, Miss
Esmond, Ella (2)
Egberts, Nannie
Fobbs, Mrs. E.
Freeman Sisters
Fox, Mary
"Female Varieties"
Florence, Rena
Ferguson, Mrs. Della
Forrest, Lillian
Forester, Nellie
Gale, Lizzie
Girard, Mrs. Emile
Gibbs, Edith F.
Geraldine, Madam
Hall, Laura
Harman, Lizzie
Harland, Rose
Harrison, Miss H. H. (2) 6c.
Harding, Carrie (of Philadelphia)
Hussey, Mrs. Frank
"Helena" (3)
Herbert, Carrie
Joheis, Miss E. (actress)
Jacobs, Mrs. J. M.
Jones, Mary (of "Occid. Ind." Co.)
Keane, Mrs. M. F.
Knowles, Mrs. E. F.
Kneas, Mrs. Nelson
Lee, Lottie
Lavarnie, Lizzie
Lawson, Mrs. ("Marionettes")
Leigh, Alice
Lawrence, Nellie (late of N. Orleans)
Lipscombe, Sarah
Lucille, Fannie
Levard, Kittie (jiggist)
Mitchell, Maggie
Murray, Mrs. Alice Ross
May, Etta 6c.
Monzert, Fannie
McKean, Gabriella
Myems, Madam
Monzert, Belle
Munroe, Mrs. Grace
Montague, Louisa
Mack, Annie (variety "biz")
May, M. Georgie (variety "biz")
McFarland, Mattie (of McFarland Co.)
Murray, Ada (of Aiken's Co.)
Nunn, Nina
Percy, Christine
Price, Fannie B.
Paynter, Grace V.
Prior, Mrs. J. J.
Pike, Alice
Pierce, Lizzie
Quincey, Mrs. 8c.
Richards, Alice 8c.
Reynolds, Fannie V.
Robeson, Eba
Ruffins, Madam
Robinson, Minnie (vocalist)
Rinehart, Mrs. "Sam"
Ransom, Alice
St. Cassie, Louise
Stevenson, Mrs. Izola
Swinburne, Marie
Sanderson, Irene
Stoddart, May
Stoneall, Mrs. Clara
Scott, Miss L. (late of Elmira, N. Y.)
Saunders, Julia
Smith, Pauline (late of St. Louis)
St. Maur, Lu-la
Tannehill, Mrs. F. A.
Thompson, Charlotte
Turska, Miss E. M.
Verlander, Miss J. (of Leavitt's Co.)
Vercoe, Annie 8c.
Van Zandt, Inez
Wilson, Julia A.
Worrell, Jennie
Wyndham, Alice
Warren, Bessie & Dollie
Washburn, Libby H.
Whitcombe, Mrs. A. J.
Winner, Susan
Woods, Carrie (4)
Willis, May
Worrell Sisters
Wood, Fannie
Whiffin, Mrs. 18c.
Webster, Florence (3)
Yeamans, Lydia
Zoerner, Anna 10c.
Zoula, Millie

### GENTLEMEN'S LIST.

Adams, Mr. (magician)
Ainsley, Ed.
Avery, Geo. F.
Ashton, Frank
Alden, D. A.
Aiken, Frank E.
Arizona, Chas.
Atwood, Chas. (2)
Atkins, C. M. (2)
Archer, G. A.
Austin, Chas. (late of Chicago)
Ashton, S. G. 6c.
Adams, Grimaldi
Boyd, W. Andrew
Barr, Paul A.
Barton, Maj. J. H.
Bray, Wm. H.
Byron, O. Doud
Bray, Walter
Barton & Lord
Barry, Ed. F.
Burden, Wm. (minst. "biz")
Barton, "Bony"
Barsby, W. H. 6c.
Barr, Geo. (musician)
Bosworth, Frank
Barbour, Geo. A.
Barlow, M. G.
Bouton, Warren L.
Burgess, "Cool"
Baldwin, S. S.
Benedict, "Lew"
Byron, "Fred"
Benedict, Chas.
Ball, Gustave W.
Barlow Bros.
Baker, P. F.
Bergan, Prof. E. S.
Braham, Harry & Lizzie
Collier, E. K.
Coleman, D. W.
Callender, Chas.
Crossley & Elder
Clarke, Harry (with "Merrymakers")
Cook, Jas. (clown, etc.)
Clarey & Reilly
Chrisdie, Chas.
Cawthorne, Herbert
Crowell, H.
Carilla, R. I.
Callins, C. M.
Chanfrau, F. S.
Cook, Chas. S.
Carter, Louis
Cawthornes, The (2)
Case, Thos. 11c.
Culver, A. 10c.
Cambridge, A. B.
Cole, W. W.
Crew, Gilbert
Carle, S. M. (jiggist)
Crawford, J. S.
Cordova, Harry (a telegram)
Carr, Frank H.
Cooper, J. E. (circus "biz")
Duffy, "Will" J.
D'Ormer, Mons.
De Witt, Prof T. H.
Davidson, Isidore
De Wolf, Chas.
De Haven, Claude
Doris, Jno. B. 6c.
Dunn, M. (of Cole's Cir.)
Denny, Frank Dwight
Danforth, H. C.
Daly, M. C. (2)
Davis, L. (of Chase & Davis)
Diamond, "Billy" (variety "biz")
Denier, "Tony"
Daballa, H. D.
Donavin, J. W.
Dixon, H. (of Kellogg Op. Co.)
Diamond, Chas.
Levonear, Peter
Eckert, John
Ellis, "Sam" 3c.
Early & Brennan
Eadon, Moses
Edwards, G. H. (of Dup. & Ben. Minst.)
Emidy, Jas.
Edwards, C.
Fox, Chas. F. (gymnast)
Furbish, Chas. E.
Fallon, J. (with Burt. Nelson)
Fuller, C. (of Van Amburgh's Cir.)
Fleury, Fernando (2)
Fessler, W. W.
Fitzpatrick, M. J.
Fields & Hoey 9c.
Foster, Hernandez
Fleming, W. J.
Finn, John F. (2)
Ferguson, J. (late of Maginley's Cir.)
Fillman, Chas.
Forepaugh, Adam
Fabra, Sig. F.
Fowler, W. W.
Ford, T. J.
Fox, Geo. L. (2)
Gannon, Jas. (of "Ghost Show")
Green, J. (of European Cir.)
Guy, Jr., Geo. R.
Graham, Chas.
Guy, Sr., Geo.
Guernella, Sig.
Gregory, Jno. (of Forepaugh's Cir.)
Grinnell, Geo.
Gregory, C. J. (2)
Gray, C. S. (2)
Goldrich, P. C.
Gonzales, Mr. (of Riching's Op. Co.)
Girard, W. (of Girard Bros.)
Gardner, W. H.
Gavitt, C. B.
Gaylord, "Willie"
Griffin, Jno. (of Olympic, N. Y.)
Griffin & Rice
Gibbons, "Phil"
Gaylord, A. E.
Gardner, Robt. C.
Geammona, Antonino
Gregory & Sanford
Gotthold, E. M.
George, "Ben"
Gooding, F. L.
Gobay, Jas.
Garner, Arthur
Gale, Walter
Gulick, Jos. A.
Gardner, Harry
Gilbert, J. A.
Grover, Jr., J. H.
Howard, "Johnny"
Heywood, J. (of "N. Y. Serenaders")
Hart, Harry (minst. "biz")
Henshaw, J. E.
Huber & Glidden (2)
Height, Robt.
Holcombe, Chas.
Harrison, Chas. (comed.)
Howson, F. A.
Harper & Stansill (2)
Hawley & Sharpe
Hains, Mr. (late of Woonsocket, R. I.)
Hayden, Chas. (circus "biz")
Hammond, G. H.
Hall, J. W.
Hooley, R. (of Hooley & Thompson
Herrmann, H. (prestidig.)
Homan, Geo. W.
Henderson, W. (of Chanfrau's Co.)
Hollman Opera Co., Manager
Healey, Richd. A.
Height, B.
Hodges, D. B.
Hanlon, Geo.
Hogan, John
Hall, Frank A.
Heidler, J. W.
Hassell, Frank
Hamond, John
Howard, Chas. L.
Haines, Wm.
Huber, Fred.
Hurley, "Joe"
Harper, Thos.
Harland, "Will" E.
Howes & Cushing's Circus
Height, R. H. 18c.
Huber & Glidden
Hicken, Harry
Herbert, E. (of Herbert & Holston)
Jerome & Cameron
Johnson & Bruno
Jackson, Jos. E. (manager)
Johnson, Chas. A.
Jones, Wheeler H.
Johnson, Geo. W.
James, Geo. T.
Johnston, R. J. (of Johnston Com Co.)
Jordan, Geo.
Jones, Arnold
Kynock, P.
Kean & Adams
Keating, J. (of Keating & Sands)
Keen, Jule (2)
Kopp, F. A. (3)
Kopp, F. S.
Kennedy, H. (ventriloquist)
Liston, Harry (D. Leslie)
Lawlor, J. (of "Old" J. Robin[illegible])
Laiscelle, Lyman
Lane, J. H. ("biz" manager)
Leopold, Ed. (gymnast)
Le Clair, "Shed"
Liston, Alfred
Lloyd, Wm.
Little, Chas. (2)
Lyons, Geo. W.
Lewis, D. (of Great East. Co.)
Lawson, Mr. (late with Opera Co.)
Lyons, H. L. (agent) 5c.
Landis, W. (skatist)
Little, Harry
Lawlor, Frank
Lavache, Fred. 3c.
Lawton, "Alf"
Lester & Allen
Leake, Wm. H.
Lacy, M. D.
Lynch, Edward
Lind, Karl (2)
Learock, Geo. F.
Lazelle, Fred. (gymnast)
Lester, Allen, Smith & Waldron
Mack, Harry (dramatic "biz")
Melville, Chas.
McLaughlin, J. H.
McDonough, Jno. E. 3c.
McKay, "Andy"
Maffit, John J. (2)
Morse, Jule T.
"M. A." 3c.
Martin, Master
Maryon, Theophilus
Morgan's Troupe, "Matt"
McDonald, Geo. B. (agent)
McCoy, "Dave" (2)
Marion, T. (2)
Mowry, "Nell"
McKenzie, "Archie"
Martino, Prof. (illusionist)
McDermott & Sheehan
Mendels, The Dutch 6c.
Miller, M. B.
Morse, Harry 5c.
Miaco, Alfred F.
Maeder, Frank
Martin, "Sam"
Maas, James
Mayo, "Dan"
Moak, John A.
McKay, Donald
Maub, "Rel"
Mack, J. W. (of Sheridan & Mack)
MacEvoy, Frank
Mayo, Frank (2)
McQuay, J. H.
Mortimer, J. M. (manager)
McGill, W. (of Emerald Minst.)
Martin, W. H. (manager)
McGrath, Eugene
Moore, H. C.
McIntyre, H. D.
Martin & Son
Newell, U. D.
Nunn Brothers
Nelson, Jean
Neary, James
Normon, O. H.
Nicholls, R. Hamilton 5c.
Norton, "Wash." 5c.
Nunn Brothers
Neary, J. (pedestal "biz")
Nail, J. (of Forepaugh's Cir.)
Ogden, J. E.
Osborn, Harry
O'Reardon, Matt.
Oliver, Saml.
O'Lynn, Bryan (Irish comed.)
O'Brien, F. (of Howe's Cir.)
Pickert, Willis
Phillips, F. A.
Phoit, John W.
"P. A. T."
Parsons, O. H.
Pastor's Troupe, "Billy"
Pritchard, Spencer
Powers, John "Kent'ky giant")
Patrick, R. E.
Perah, James
Peyser, "Dave"
Pontine, H. C.
Pillot, F. J.
Primrose, Geo. H. (3)
Pleasant, Wm.
Pendy, John
Phillips, T. A.
Preston, Louie
Phoit, Jos. (2)
Pullman Bros.
Peel, "Billy" (with Heywood Bros.) 6c.
Quilter, "Dick"
Robertson, Alex.
Roberts, Prof.
Robinson, Jno. T.
Robinson, Jas. H.
Roe, H. W. (2)
Riddell, Weldon A.
Reed, Capt. J. (with Austral. Child.)
Robinson, H. (of Robinson's Minst.)
Ramey, B. V.
Raymond, Jno. T.
Reed, Chas. (of Boston)
Rowe, G. F.
Raden, M. 3c.
Robinson, F. P.
Robinson, "Dot"
Roberts, N. D.
Ramey, S. S.
Reilly, Jno. (Irish comed.)
Russel, Morgan & Co.
Sprague, B. W. or Z. W.
Spaulding, W. P.
Sully, D. (of Sully Bros.)
Sperra, H. E.
Sully Bros.
Seymour, O. T.
Sleeper, Col. "Hal"
Suydam, W.
Stiles, A. (late of Cincinnati)
Sells Bros. 6c.
Sanderson, A. (p. o. m. London, Eng.)
Sully, "Johnny" (2)
Shelley, Wm.
Shandley, J. J.
Sprague, J. W. (manager)
Sells, "Ad" (of Sells Bros.)
Smith, Shirley
Sweeney, J. B.
Sutherland, Ed.
Southard, W. H.
Smith, N. B.
Strong, D. A.
Sothern, E. A.
Simmonds & Wall
Sully, "Billy"
Studley, S. L.
Sibley, W. E.
Slate, Harry (2)
Stevens, Clinton
Smith, Sidney
Seamon & Somers
Sadler, T. (of Robinson's Minst.)
Stout, John
Sanford, J. W.
Sadler, Thos. H.
Spindler, Geo. H.
Sherwood Bros.
Tyler, Geo. H.
Thornton, Chas.
Trimble, Harry (candy "biz")
Thompson, Harry
Tout, Jerome E. (2)
Titus, Mr. (manager)
Turnour, Richd.
Thompson, D. (of Holley & Thomp.)
Victorelli, H. (2)
Watson, W. (of Nottingham, Eng.)
Wingfield, John
Warner, J. E. (of K. Putnam's Co.)
West, W. (of Haverly's Minst.)
Watson, W. ("man-fish")
Weber, Geo. (of "F. & C." Minst.)
Wagner, Charlie (minst. "biz")
Williams, Harry (actor)
Worbes, Prof. A. F. (leader)
White & Ella Esmond, Archie
Ward, W. H. (of Dup. & Ben. Minst.)
Warhurst, Thos.
Wingham, Jos J.
Wood & West
Wachtel, Herr
White, Archie
Wells, Chas. A.
Walters & Kelley (3)
White, W. A.
Wall, Geo. E.
Washburn, E. S.
Ware, George
Wagner, "Cal"
Whitmore, F. S.
Wilson, G. E.
Williams, "Gus"
Wilkins, Chas. A.
Walters, Geo. W.
Whitney, John
Wheatleigh, Chas.
Wentworth, Walter
White, W. A. (pianist)
Walters, C. (of Walters & McKee)
Ward, J. W. (of Rothschild's Cir.)
Williams, J. ("Lancashire Lad")
Williams, W. H. (manager)
Zera, Prof.

THERE WERE LETTERS in the Detroit (Mich.) Post-office on Oct. 26 addressed: B. S. Shook, vocalist; advance-agent of Harry Robinson's Minstrels; Kelly, manager of Forepaugh's Circus; Frank Miller of Tenn. Jubilee Singers; Chas. Van Ghoh, of French Opera Co.; Prof. Zera, magician; "Pete" Spess of Howe's Circus; Chas. L. Davis, comedian; "Ned" Adams, Dutch comedian; and John M. Cough, comedian.

## INTRODUCTORY OVERTURE.

MONDAY, Oct. 30, '76.

Second Monday before election, and the hundredth year of American Independence and *old* John Robinson. We like to be particular about these things; we want to keep the record clear and distinct, for we don't know what may come in with the incoming administration, for the truthful papers don't speak very well of either candidate. It has ever been a principle with us to believe an innocent man guilty or vice versa, until he is *proved* guilty or vice versa. When Barnum first introduced the woolly horse to the notice of the public, and insisted that it was *all* wool, and not cotton and wool mixed, as some of the ignorant newspapers alleged, we stuck up for the horse till he died, and was buried beneath the clods of the valley. It was *then* that the unreliable papers admitted their error, and cottoned to the woolly part of the story. So, too, with Joyce Heth, *one* of the many who first nursed George Washington. Again were the ignorant papers at fault; but we went to Mr. Barnum and procured the proofs, and that settled it. Those very proofs may be found in the safe which contains the original Declaration of Independence, and is now open to the public in Independence Hall, Philadelphia, which is nightly crowded from pit to dome, and housands awaiting to get admittance in the "sweet by-and-bye, over there." Joyce Heth has been gathered to her fathers, alas! but the proofs do live after her. When Adam Forepaugh proclaimed that he possessed the only ignus fatuus that was ever imported into this country, did we take his uncorroborated word for it? Of *course* not. What did we do? "You went into his six tents all in one show, and you saw for yourself; and, when you came *forth proof*-stricken, there was never afterwards any doubt as to Adam's ignus fatuus." Correct, James. That is why we are so particular about things during this election campaign. Why, the city is as wild as Coup's white sturgeon. *Is* it a sturgeon or a sea-horse? We can't keep the run of these new-fangled curiosities. It was last Saturday night, as we quietly sauntered through Broadway close by Twenty-eighth street, there came along a stranger. We knew him to be a stranger by the Centennial duster he was clothed in, as well as by the carpet-bag which was glued to his good right hand. Not seeing *us*, he approached another man. "Friend," said he to the unknown party, "can you inform me where I'll find Uncle Tom? I'm a pilgrim, and I'm a stranger. I can tarry, I can tarry but a night." "Who's Uncle Tom?" was the inquisitive reply of the dark-eyed one. "Poole's," was the subdued rejoinder of the dusty traveler. "Pools? Pools? Yes, go right down there," pointing to Johnson's pool-room at the corner. Down went the stranger, and he was soon lost in the crowd. We were so worried about that man from the Centennial that we waited there till daylight next morning, just to tell him that that wasn't the right place. You *see?* It's a *principle* with us, and ever has been, to guard the stranger against the wiles of a designing foe. We went into Tony Pastor's *new* Metropolitan Theatre one night last week. When Augustus Williams came out and began to act, a man next door to us very politely asked: "Is dose manes a German's manes?" We replied that he *had* been a German man, but his language was a little broken now owing to a change of climate. "Hah! lah!" said he, "I vas go me oued—I vas got dot German's manes some beers." Did we let him go *alone?* We did not. It is a principle with us to succor the stranger, and we took him to the beer store opposite, and waited till Mr. Williams came in. What if we *did* stay out later than usual that night? There be too many pitfalls in this wicked city to permit a stranger to go alone. But we are not all constructed alike—there's "Our Jim," for instance; he was standing in front of Wallack's last Friday evening, when a sad-eyed wayfarer said to him: "*Why* is it 'Forbidden Fruit?'"—looking at the poster the while. "Because it give a man the gripes the other night," was the unhallowed reply of the disreputable boy. Now that wasn't right. And that's where the *lack* of principle was shown. You have no idea of the ignorant people traveling round since they set up this Centennial show in Philadelphia. If you were among 'em, as we are, you'd want to be a unicorn a-fighting for a crown, instead of remaining here, but we *can't* get away; we've taken root, to speak in an agricultural style. 'Tother night we were talking to Tommy Ryan in front of the Union-square Theatre, and there was a long line of people waiting to get in. See! We had *noticed* a stranger looking at the playbill out by the curb, and we noticed that he wore an *astonished* look. Impressed with our appearance, doubtless, this stranger sought us in the dim twilight, and thus to us did say: "Mister, I'm not much acquainted in the city; but is that the *orphans' asylum*, and are all them folks waiting to get in?" Why, we can't go to any public resort without someone from the country propounding conundrums to us. The performance had commenced at the Theatre Comique, and we were enjoying it first-rate, and just as we were getting ready to laugh at something Ned Harrigan and Tony Hart were about to say, somebody punched us in the back with an old umbrel. We turned to chastise the reckless assailant, for we felt like a devouring element, to speak in incendiary language; but the sight of the owner of the old umbrel disarmed us of all resentment, for *he was a stranger!* "Excuse me," says he, "but why didn't they keep them actors back till they got the brogue off? Haint they got no *American* players here?" We explained to him that it was a play which *required* Irish actors; then he gathered up his umbrel and went out. In the sweet language of the Alpine poet:

> Oh, it is pitiful, in a whole city full,
> All are so dumb.

Now you may think that we are making up these things as we go along. We don't wonder at your unbelieving. *Other* papers *do* draw upon their imagination for facts, but all that we tell you is true, every word of it. One night—yes, it was last Sunday night; but the nights are getting to be so much alike in this town that a body has to carry a CLIPPER ALMANAC about with him to keep the run of time, which, Mart. Tupper philosophically alleges, waits for *no* man. It *was* Sunday night, sure enough, for, the night before, the Dutch grocer brought in his bill and said: "If dose reseets wasnd tam kwick paid oued, dot store vas close gount of funerals in de family, I baed you!" We felt somewhat discouraged for fear Tweed wouldn't get here before election, and so we kept on a walking and a-walking, thinking we could thus shake off this cruel oppression that was weighing us down like a blighted lily, or a Jamestown weed, or a big sunflower, we disremember which. Just then we saw a great crowd sweeping through the gates of the Grand Opera-house, so we permitted ourselves to be carried along with the surging crowd, and dumped down like a cumberer of the ground. Now, would you believe it? Right next to us was the inevitable stranger, with his carpet bag and camp-meeting chair. When the curtain uprose, and disclosed six or seven hundred real live colored folks a-rantin' and a-nutcrackin', and a-singin' the songs of jubilo, that stranger was happy. He turned to us, his face radiant with that sweet peace which denotes the perfect man, and he said, says he: "My good brother, halleloo! halleloo! When I first got in, I thought I was in a playhouse, as I looked around; but now all is clear. *What church is it?*" Did we undeceive him? No. Why should we? He was happy in his belief; he was in the full enjoyment of the unusualness (as George Eliot—funny name for a woman, isn't it?—says) of the situation, and as others had done with the late lamented Sir John Moore, we "left him alone in his glory." No; we are *not* opposed to the circus; but we cannot advise the opening of the sawdust arena on the Sabbath. There is no real harm in tumbling on that day; in fact there is more tumblering on that day than on any other, and it is not "all circus" either. See yon marble palace, whose battlements soar into the cerulean blue, and —— My good man, we don't want any of your waffles; we haven't time to eat waffles, and—"How many for a cent?" James, you don't *want* any; you can't eat waffles on a Monday. Go down-stairs to Counsellor Price—he *likes* waffles. Where were we, Jimmy, when that disturber of the peace entered? "Let's see! oh yes; we had just got as far as yon palatial marble palace, with sore battlements." Yes, yes; but we have forgotten all about the object of our errand there. Where now, James? "I would see if Ed. Price *bought* any of the waffle man's wittles." You'll stay where you are. As we were saying, there is no sunshine without its cloud. It seems to us that nearly every mail brings news of the death of some favorite of the public, some friend of our early years, some link that connected the present with bygone moments, and reminded us of happy days, long since passed away, when the world was all joy and gladness, and the curtain had not been drawn aside to show us the deceit and wickedness of humanity. And yet, youth and age are alike passing away; going out from the stage of life, never to return, nevermore to receive the plaudits of admiring throngs, or the congratulations of loving friends. Yes; they too are passing through the gates—passing through the gates of death to the mystical river beyond, embarked on which there is no return. Last week we recorded the decease of Katie Holland, and other youthful members of the dramatic profession. This week we are called upon to announce the departure of Dick Pelham, whose death occurred in Liverpool, Eng., on Sunday, Oct. 8. He was among the originators of negro minstrelsy, one of the connecting links between minstrelsy of to-day and that of its infancy, nearly forty years ago, when John Diamond and Juba, and Frank Brower, and Billy Whitlock, and Dan Emmett and a few more of the old guard used to delight our parents with their Ethiopian eccentricities and plantation refrains; but the chain that bound past and present together is gradually weakening, growing rustier and rustier every day; snapping a link here, losing another there, and occasionally closing for repairs, as it were—a-trying to keep the old boys a little longer on their pins. But there is no use of seeking to baffle the old scythe-bearer, or to shut the eye of King Death; for slowly but surely the one mows them down, and the other gathers them in—gathers them under his dark wing, and shuts them out from the light of life and the world forever. "Let's talk about somethin' else." Jimmy, there is plenty of time to talk about something else, but for the present let us devote a few moments to poor Dick Pelham, who is now laid in the cold, cold ground, where neither storms nor cares nor want can trouble him more, for the wanderings of life are past, and his star has set on the beautiful brow of the night. Within the past few years the deaths in the minstrel profession have been remarkable, and they include a number of the brightest stars that ever blacked up in the interest of that peculiar class of our amusements. Among those who went out, and were heard no more upon the mimic boards were Uncle Frank Brower—genial Frank—with a smile for a friend and a joke for the social circle that gathered at his hostelrie in Ninth below Market street, Philadelphia, where the boys used to linger to hear the latest intelligence from the wings, and to discuss the prospects of the coming season. But another uncle came along—Uncle Sam—and genial Frank was tenderly notified that his old quarters must come down; that, in common with many other buildings, it must give place to the growing wants of the city, where a new post-office is so much needed. We don't think it was this that took Francis down, but certain it is he and the old place were wiped out nearly together, Frank having a trifle the best of it in the send-off. Then there was Sam Sharpley, one of the most original and witty of all who assumed the habiliments of burnt cork and "immaculate linen." *He's* gone; and Unsworth and Seymour and Dan Bryant—the three latter going out with the tide as if it was an understood thing among them. "I think it must be lunch time—I'm starving!" James, see how you have been favored; see how you have been permitted to remain here after so many better people have stepped down, and passed out on the unfathomable sea of eternity. To-day, instead of craving lunch, you might have been food for worms. "Here, you sir, is that an extry? Has Tweed come?" Never mind Tweed; take care that you don't find yourself in a similar tight place ere your earthly career is run. Jimmy, when we come to run our eye down the long list of departed friends and companions, we sadly wonder what name will fill up the next place. But enough for the present—those who would learn of the rise and progress of minstrels and minstrelsy are referred to the "Negro Minstrelsy" department in another part of this issue of THE CLIPPER.

## CITY SUMMARY.

J. B. STUDLEY was the star at Wood's Museum the past week. He acted the character of Buffalo Bill in a drama of that name, and attracted a very good attendance. The programme, according to custom here, was strengthened on Friday night and thereafter by the addition of "Rip Van Winkle," with Harry Wilson and Miss Sophie Miles in the chief characters, which had been the attraction at the off-day matinees.

"UNCLE TOM'S CABIN" continues so potent an attraction at the Grand Opera-house, that the opening of a season of variety and dramatic performances combined, at a very low tariff of admission-prices, has been somewhat indefinitely postponed.

"LIFE" has attracted good-sized audiences to the Fifth-avenue Theatre since our last report. Miss Vinton, who has acted Mrs. Gresham since Miss Georgia Drew resigned it to personate Mrs. Masham Mallory, deserves commendation for a painstaking performance, which is full of promise for the future.

THE SEVENTY-EIGHTH performance of "Sardanapalus" in Booth's Theatre is announced for Oct. 30, and a new ballet-divertisement, which has been in preparation for some weeks past, is to be given for the first time.

SID. C. FRANCE was the star last week at the Bowery Theatre, and the attractions offered were "Dead to the World" and "The Two Bonnycastles," which held the boards until Thursday, when "Marked for Life" replaced the first-named drama. "Dead to the World" was revived on Friday, and acted instead of the farce the rest of the week. Business fair.

FRANK KERNS, a highly popular performer, whose condition of health requires him to pass the Winter in the South, is to receive a complimentary benefit at the Theatre Comique Nov. 9, when he will have the assistance of a large number of professionals, who have kindly volunteered their services. He will shortly afterwards go to Florida.

MUSICAL NOTES.—Theo. Thomas gave a programme composed exclusively of Beethoven's music at last Monday night's concert at Steinway Hall. Mme. Pappenheim and S. E. Jacobsohn, violinist, were the soloists. Wagner numbers formed Wednesday night's bill, the vocalists being Messrs. H. A. Bischoff and Franz Remmertz. The first afternoon public rehearsal was given on Thursday, preliminary to the first symphony concert of the season, which took place at Steinway Hall, Oct. 28. Mme. N. Schiller, pianist; Miss Antonia Henne, contralto; Geo. Werrenrath, tenor; Franz Remmertz, baritone; and a chorus appearing. Berlioz' dramatic symphony "Romeo and Juliet" was the feature of the evening......The Philharmonic Society gave a second rehearsal on Friday afternoon of the first act of "Die Walkure," with Mme. Pappenheim and Messrs. Bischoff and Remmertz in the several roles...... Mlle. Aimee appeared at the Academy of Music in "La Jolie Parfumeuse" Oct. 23, 24, and matinee 25, and in "La Fille de Mme. Angot" on Wednesday evening. The company sailed for Cuba on Friday......A testimonial concert was tendered to M. Arbuckle the cornet-player at the Twenty-second Regiment Armory on Oct. 28. Gilmore's Band, Miss Lillian B. Norton, Messrs. A. Sohst, G. S. Weeks, and the Young Apollo Club were among the performers......Slavin's Jubilee Singers gave a concert at the Grand Opera-house on Sunday evening last. Mme. Montgomery, pianist; Miss Allen, vocalist; and Warren Griffin, banjoist, were the solo performers......The fourth Sunday-evening concert at Booth's Theatre was given on Oct. 29, Sig. Mazzoleni, and A. E. Stoddard, tenor; Master Mazzoleni, piano; M. Arbuckle, cornet; Mme. Antoinetta Ortolani, soprano; and the Ninth-regiment Band, under the direction of D. L. Downing, being the executants......Mr. Aptommas gave a harp concert at Gibbons' Art Gallery on Saturday afternoon last. W. F. Mills, pianist, and others assisted......Members of Theo. Thomas' Orchestra, the Philharmonic Society, and the Aschenbrodel Verein gave a benefit concert on Sunday evening at Germania Assembly Rooms to the blind violinist Adolph Schmidt. The soloists were Messrs. G. Alves, tenor; A. Sohst, baritone; Fr. Letsch, and A. Schmidt, the beneficiary. Messrs. Nuendorff, Matzka and Bernstein were the conductors.

AN ATTRACTIVE DESIGN, now exhibited in the entrance lobby to the Theatre Comique, and which forms the focus for a crowd daily, is the large frame containing forty well-executed photographs of the principal artists now performing at that house, with Messrs. Harrigan and Hart and Manager Hanley's portraits as the central and chief features.

HENRY BRENNES, who, on Sept. 11, "abstracted" $300 worth of jewelry from the apartments of Angelina Ambrogetti, one of the dancers at Booth's Theatre, was sentenced, on Oct. 24, in the Court of General Sessions, to two years and a half in the State-prison, he having pleaded guilty on Oct. 4.

MATILDA HERON recovered a verdict of $1,500 damages in the Court of Common Pleas, on Oct. 24, against Aaron Adams, for injuries sustained by reason of her falling into an open coal-hole in front of his residence, on Twenty-third street, Oct. 19, 1875.

MISS ADELAIDE NEILSON arrived from England Oct. 25 in the steamship Scythia.

WASH NORTON, Prof. Neil Smith and his trained dogs, Nat C. Goodwin Jr. and Erba Robeson were the new people at the Theatre Comique the past week. Wash Norton gave sensational changes representing six distinct and totally different characters, appropriately costumed, and the changes of attire were made in the presence of the audience without the performer leaving the stage. He was first seen in evening dress, next as a French officer, and subsequently an old man, an Irish woman, an old maid from the rural districts, and a young lady moving in fashionable society. Each impersonation was accompanied by appropriate dialogue and a song. Mr. Norton achieved quite a success in the new line of business in which he has embarked, his acting and singing being, in point of artistic merit, above the average of similar entertainers. Prof. Neil Smith put his dogs through a variety of difficult tricks, which afforded much amusement; but the discipline maintained is not so strict as it might be, as some of the canines are inclined at times to shirk their duties and disobey his commands. Nat C. Goodwin Jr. gave his well-known imitations in his sketch called "The First Rehearsal," in which Billy Gray made quite a success in acting Mr. Chawscene, tragedian. Many of his interpolated speeches were very funny, and elicited considerable laughter. Erba Robeson is a fair vocalist, but she frequently lapses from time and tune. A little more study and attention in those respects would greatly enhance her performances. Billy Barry made things lively by acting Billy the Greek in a new sketch by Edward Harrigan, entitled "A Tough Man from Avenue A." Harrigan and Hart were seen in a very effective sketch called "The Hibernian Boys," which was admirably adapted to the display of their abilities. They kept the audience in an almost constant state of laughter, and, after the closing duet, were frequently recalled. In the closing sketch of "The Italian Padrone," which was revived, they were seen respectively as an Italian and an Irishman. The boys of the "Miniature 69th Regiment" were several times recalled for their excellent performance of "The Skidmore Guards," during which they did some commendable marching, and executed the manual-of-arms in very accurate time. Delehanty and Cummings in "Sunset in the South," and later in various specialties, and Sam Baylis' Lilliputian Shadows" filled out the bill, which attracted a good attendance, save on Thursday night, when a large torchlight procession engrossed the attention of the public.

TONY PASTOR'S NEW THEATRE has been well filled since our last report, and a good show has been given. The reinforcements on Oct. 23 included John Hart, the Daly Brothers, Lewis and Pauline Parker, and G. W. Hunter. John Hart appeared for the first time this season on the local stage, and the fervid welcome extended him attested his popularity. He acted Jim Hempfield in a new sketch called "Motor Bellows," which proved to be one of the best that we have listened to in a long time. Mr. Hart was very comical, and A. C. Moreland deserves especial commendation for his acting of Mine Host, a character which required for its proper interpretation ability beyond that usually found upon the variety stage. The dialogue was high-toned, and filled with scientific and classical phrases, which Mr. Moreland read quite intelligently. Mr. Hart was subsequently seen in his more familiar sketch of "3 A. M.," which elicited much laughter. Two of the Daly Brothers—Thomas and William—proved to be able exponents of song-and-dance, and entitled to a front rank in that branch of the profession. Later, assisted by two youths—Bobby and Danny—they gave an exhibition of clog-dancing, which was especially commendable for excellence of time, rapidity of motion, and the variety of steps introduced. Lewis and Pauline Parker in their sketch of "The Wanderers" gave some good character acting, songs-and-dances, and banjo-solos. G. W. Hunter in Irish songs-and-dances met with a fair degree of success. The programme also included Bobby Newcomb in songs-and-dances; Tony Pastor's freshest songs; T. M. Hengler as "The Merry Minstrel;" serio-comic songs by Jennie Engle; Gus Williams' Dutch songs and witticisms; Harry and John Kernell as "The Rival Merchants;" and the sketches of "The Curiosity Seeker" and Dinklespeil's Blunders."

THE FINAL TRANSFORMATION SCENE of "Baba" is one of the most gorgeous spectacles of its kind ever witnessed upon the New York stage. For its proper working a high degree of mechanical skill is necessary, and Bensen Sherwood, who, with the aid of W. E. Deverna, originated and produced the scene, may consider it the crowning act of his professional career. Niblo's Garden has been well filled during the past week.

THE WILKINSON BROTHERS, Irish song-and-dance performers, known as "The Original Boys from Mullingar," who have been engaged for a tour of this country by Tony Pastor and John Stetson, sailed from England for this city in the steamship Wyoming Oct. 25.

CHARLES BENTON, advance agent, arrived in this city Oct. 27.

MISS KATIE PUTNAM made her metropolitan debut at the Olympic Theatre Oct. 23, acting Little Nell and the Marchioness in a dramatization in four acts of "The Old Curiosity Shop." Miss Putnam is an actress of the Lotta school. She is petite in stature, has a pretty face, a trim figure, and a clear, resonant voice. She plays upon the banjo and a wood-and-straw instrument sufficiently well to elicit numerous encores, sings sweetly, and dances with a deal of agility. She has much mercuriality of temperament, and a somewhat rare power of successfully impersonating very young, almost childish, characters. She skillfully makes all of these qualifications subservient to her impersonations, and she possesses sufficient imagination to merge her own identity into that of the characters assumed. In Little Nell and the Marchioness the individuality of each was strictly maintained throughout the play, and the change from one character to the other in some instances was quite rapidly made. Though Little Nell was very well acted, it was as the Marchioness that Katie appeared to the best advantage, because she had free scope for the exercise of her peculiar abilities. Her success was at once pronounced and deserved. Edward Coleman was the Quilp, and the remarkable artistic ability which he displays in the impersonation of this character is well known to our readers. The others in the cast need little attention; but we may say that Oliver W. Wren's Dick Swiveller, Charles T. Nichols' Sampson Brass, Mrs. Eldridge's Mrs. Jarley, and Mrs. Sylester Post's Sally Brass were fairly successful impersonations. No change was made in the attractions during the week, and the business was good. Variety performances are to be resumed Oct. 30.

THE SAN FRANCISCO MINSTRELS have apparently struck a bonanza this season. During the past week a very large business was done. The changes in the programme included "The Exile," sung by H. W. Frillman; "Speak to Me, Speak," by Carl Rudolph; and "Eileen Allanna," by D. S. Wambold, in the first part; and in the olio Johnson, Powers and Gibbons performed "Mary's Heard the News;" and the burlesque act of the African dwarf Tommy and the sketch of "Boarding-house Theatricals" were given.

THE CHATEAU MABILLE VARIETIES is to be closed Monday and Tuesday, and opened on Nov. 1 under the proprietorship of Col. Warren. It is said that the objectionable acts hitherto presented at this theatre will in the future be expunged. Among the company announced are Nellie Sarony, Melinda Nagle, Mlle. Lucille, Mlle. Laurence and Mons. Searis, Pauline Smith, Ida Phillips, Greacen and Arlington, J. L. Mason, H. J. Campbell, W. Atkinson, George Rourke, Emma Irving, and May Douglass.

THE FRESH PROGRAMME presented by Kelly & Leon's Minstrels on the Saturday night before was continued during the past week to increased business. The only changes made were the singing of "Where's that Cat?" by Sam Price, who appeared in the first part Oct. 23, and a sketch in the olio called "Domestic Bliss," acted by Kelly and Leon. The opera-bouffe of "Ching-Chou-Hi" has made a hit.

THE ANNUAL ELECTION of officers of New York Lodge No. 1, B. P. O. E., will be held at the lodge-room, Masonic Hall, this city, Nov. 5.

ACCIDENTAL DEATH OF A NEGRO MINSTREL.—Charles Taylor, professionally known as Lon Dixon, a negro performer who had recently arrived in this city, met his death Sunday noon, Oct. 29. Being attacked with heart disease in the street, in front of his residence, No. 121 East Houston street, he fell down a flight of basement stairs and broke his neck. During the past five years he had performed at the Bella Union, Maguire's Opera-house, and other variety theatres in San Francisco, Cal. He was about 25 years of age, and had been in the city some seven weeks, during which time he had been unsuccessful in procuring an engagement. He left a mother and a brother to mourn his untimely fate. As he had no friends in this part of the country, we have been requested to make an appeal for aid to the variety profession in this city to defray his funeral expenses, etc.

LOTTA is to commence an engagement at the Park Theatre Nov. 20 or 27 under the direction of Henry Abbey.

CHAPMAN'S Fifth-avenue "Pique" Company returned to this city on Oct. 27.

W. H. COLLINGS is to be a member of the company which will support Edwin Booth at the Lyceum Theatre, and subsequently on a traveling tour.

GEORGE A. LINGARD, comedian, died suddenly in the Bowery Hotel, Oct. 28, of enlargement of the heart. He had followed his profession until about a week ago, when he returned from Philadelphia, where he appeared for the last time on any stage. On Friday night he sat up till a late hour, as he suffered severe pain, and his breathing was so short that he feared to retire. He did so about two o'clock on Saturday morning, and a few hours afterwards he was heard calling for assistance. Several of the employes of the hotel hastened to his aid, but only arrived in time to hear him ejaculate: "It is too late!" when he fell back and almost immediately expired. Thus there was cause for what his friends had termed hypochondriacism. More than two years ago we met him on the street, and he complained, as he had done to others, that he was failing a victim to consumption, which certainly was purely fancy. He was born in England in 1827, was the son of an architect, and was destined for the law. When his brother, the late James W. Lingard, to whom he was greatly attached, came to this county, he came too, and he is said to have made his American debut at the Baltimore Museum in 1850. But we recall him as a balladist with Sam Sanford's Minstrels at least as early as April, 1850, at the Astor-place Opera-house, this city, though it will bear mention here that there have been two George A. Lingards, both vocalists. Of the elder George A. Lingard as an actor, we first have positive evidence in his connection with the Chestnut-street Theatre, Philadelphia, which was begun on Aug. 28, 1852, as Jasper in "She Would and She Would Not." He remained there but a few months, as we remember him pleasantly again as being, in the Spring of 1853, a tenor balladist at the Chatham Theatre, this city, where he sang between pieces, and also figured in vaudevilles. It is now easy enough to recall him to the minds of thousands of our readers; for, on July 18, 1853, when G. L. Aiken's version of "Uncle Tom's Cabin" was first produced in this city, and the sweet face of Eva and the restless heels of Topsy were originally seen here, George A. Lingard enacted Tom Loker, and his brother James subsequently succeeded George C. Germon as Uncle Tom. Afterwards both Lingards were for a season or two at Barnum's Museum, and for a brief period George was also at the Metropolitan Theatre. In 1858 he was at the Mobile Theatre under S. B. Duffield; and on Feb. 14, 1859, with some others of that company, he made his first appearance in New Orleans, at the St. Charles Theatre. Returning North, he opened for the season at Laura Keene's Theatre, now the Olympic, as Raoul in the late T. B. De Walden's dramatization called "The Monkey Boy," on Sept. 10, 1860. At the close of that season he transferred his services to his brother's theatre, the New Bowery, beginning July 15, 1861, and there he remained uninterruptedly until it was burned, Dec. 18, 1866. Then he went to the Old Bowery, and thence, with the exception of a brief period in June, 1867, spent at his brother's "Lingard's Theatre" (now the Comique), he went to the Worrell Sisters' Theatre, last known as the Globe. This house was probably his field of greatest usefulness; for, apart from such original characterizations as Deacon Marble in Joe Howard's dramatization of Henry Ward Beecher's "Norwood," the Sleepy Judge in "The Pickwick Papers," Reginald in "Nobody's Daughter," and Carbuncle in "Foul Play," in the course of the two seasons of 1867-8-9 he impersonated Francis I in a localized version of Brough's "Field of the Cloth of Gold," Agamemnon in "Paris and Helen" (an English adaptation of "La Belle Helene"), and King Bobeche in the first English rendition of "Barbe Bleue" in this city, sharing the vocal labors of those seasons with Jas. C. Dunn. Since then the public career of one whose life had been clouded by the sad death of a loved brother had been almost confined to traveling companies, either spectacular or devoted to opera-bouffe, and he had appeared but seldom in this city. In 1874 he went to South America with T. B. McDonough and a "Black Crook" company. He made his last appearance on the stage at the Arch-street Theatre, Philadelphia, Pa., Oct. 27 last, acting in "Davy Crockett." Personally he was quite popular, and expressions of regret followed the receipt of the news of his death everywhere. His funeral took place Monday, Oct. 30, at one o'clock P. M., from the residence of Dr. A. E. Cox (the husband of the late Mrs. J. W. Lingard), 202, East Sixteenth street. There were very few of the deceased's professional or private friends present, owing to reasons which need not be recited here. Mr. Lingard left a widow, formerly Mrs. J. P. Brelsford, and a daughter about nineteen years of age, who of late have been residing in one of the interior towns of Pennsylvania. After the funeral services had been performed by the Rev. Dr. Lightbody, the remains were conveyed for interment to Cypress Hills Cemetery.

AT COLUMBIA OPERA-HOUSE the new people are Harry Mack, Katie Wilson, Prof. Searls, Marie Conors, Hattie Richmond, Fannie Ellis, Mattie Willson, and the Hawkridge Sisters.

CHARLES FURBISH was in this city, accompanied by his wife, Georgie Langley, Oct. 26.

TONY DENIER, who was in this city all the past week, left for Chicago on Oct 27. Tony has bought one-half interest in the Adelphi Theatre, that city, and is to be the manager. In a card in our advertising department he returns thanks to the artists who assisted him in the production of the pantomime of "Jack and Jill" at the Grand Opera-house, San Francisco, Cal., and publishes several extracts from the press of that city, which speak in highly eulogistic terms of the clown's performances.

VARIETY PERFORMANCES are to be resumed at the Olympic Theatre this week with the following company: Sam Devere, Schoolcraft and Coes, Charles Heywood, Mlle. Zittella, Fannie Beane, Stewart H. Dare, George A. Hall, Pete Lee, William Wylie, and Prof. Henry Parker and his trained dogs.

THERESA ANTONINO, Ida Devere, Mlle. Malvina and a full line of American coryphees are to be added to the ballet force in "Baba" at Niblo's Garden on Oct. 30.

AT THE PARISIAN VARIETIES, the past week, the programme included serio-comic songs by Lottie Grant and Annie Devere; dancing by Mlle. Bertha, Ida Hayden and Signor Cardella; Irish songs by Harry Bennett; Master Leo in performances on various musical instruments; contortion feats by Walter Wentworth; a march by a number of young ladies; Devere and Russell in their act entitled "Across the Continent;" songs by Harry P. Kelly, and the sketch of "Shot in the Eye" and the burlesque of "Sitting Bull."

THIS IS THE LAST WEEK of "Uncle Tom's Cabin" at the Grand Opera-house for the present. W. F. Cody—"Buffalo Bill"—is to commence a two weeks' engagement Nov. 6, and after that "Uncle Tom" will be reproduced with new scenery, etc.

"KING LEAR" will, probably, not be produced at Booth's Theatre after the withdrawal of "Sardanapalus." "Daniel Druce" will possibly be presented.

ROBERT JOHNSTON is the star at the Bowery Theatre this week, acting in "Outlawed," preceded by "The Irish Mormon."

HORACE WESTON, the Clarke Brothers and George W. Turner reinforce the company at the Parisian Varieties this week.

MISS JENNIE MORGAN, Mollie Wilson, Watson and Ellis, the Sharpley Brothers and Harper and Stanley are the fresh arrivals at Tony Pastor's this week.

IRA PAINE, Fields and Hoey and the Yeamans Sisters are to be added to the forces at the Theatre Comique this week.

"AS YOU LIKE IT," with Miss Fanny Davenport as Rosalind, is to be produced at the Fifth-avenue Theatre Nov. 11. "Life" will run until then.

W. H. RICE arrived from England in the steamship Spain Oct. 29.

THOMAS HALL, husband of Leona Dare, sailed for Europe Oct. 28.

STANLEY DUST, who is to be manager of Robert Heller's Wonder Theatre, late Globe, arrived from England in the Steamship Adriatic on Oct. 24.

## DRAMATIC.

MISS HELEN D'ESTE, while fulfilling an engagement in Little Rock, Ark., was promenading one of the streets on the afternoon of Oct. 19, when she saw a span of horses attached to a buggy running up the street at full speed, and directly in their course was a young child playing. She rushed to the centre of the street, seized the child, and threw him a few feet from her, but failed to escape herself, as one of the wheels of the buggy struck her and threw her into a neighboring mud-hole. Her injuries were confined to a sprained ankle and the ruin of a silk dress she had on.

"FLIRTATION," an original five-act comedy by Eleanor Kirk, has been accepted by the management of the New Chestnut-street Theatre, Philadelphia, Pa., and is to be produced immediately after the withdrawal of "Our Boys."

FRED B. WILLIAMS advertises for a good, useful woman who can sing, and a few responsible people.

M. J. JORDAN, leading heavies and character actor, whose address find in another column, can be engaged after Nov. 4.

THE "UNCLE TOM'S CABIN" COMBINATION, now on the road, with Bobby Newcomb as Topsy and a band of Jubilee Singers among the attractive features, open at Ford's Opera-house, Washington, D. C., Oct. 30. They can be negotiated with through their managers, Runnell & Patterson, who advertise in another column.

G. W. HARRISON'S THEATRICAL COMPANY closed in Catskill, N. Y., Oct. 25.

CHARLES THORNTON'S DRAMATIC COMPANY performed in Jasper, Ind., Oct. 23, 24, Huntingburg 25, 26, 27, Rockport 28, 30, 31.

THE WILLIAM MARBLE COMBINATION performed in Osage, Ia., the past week, and is billed in Nashua 30, 31, Waverly Nov. 1, 2, 3, 4, Waterloo 6, 7, Independence 8, 9, 10, 11, 13.

GEORGE MORTON publishes in our business department a number of extracts from the local press of Cincinnati, O., which speak in complimentary terms of his recent performances there, his development of the characters mentioned having met with more than ordinary favor.

DICKIE LINGARD and a dramatic company performed in Grass Valley, Cal., Oct. 14, Nevada City 16. Business has been bad with them, and they intended returning to San Francisco.

"BUFFALO BILL," supported by the company of the Opera-house in Rochester, N. Y., performed in Binghamton, N. Y., Oct. 24, Ilion 25, Utica 26, Oswego 27, and Syracuse 28.

EDMOND GERSON is on his third annual tour with the Kiralfy Brothers' "Around the World" Combination, as advance and general agent.

E. S. TARR, who for the past fourteen months has been the acting stage-manager with the Kiralfy Brothers, has left them to assume a like position with the Evangeline Opera-bouffe Company.

STARS and combinations are notified through an advertisement that all dates at Simpson's Museum, Philadelphia, Pa., are filled until Jan. 15, 1877; also that all the dramatic artists required for the company have been engaged. Parties who have contracted to furnish specimens for the museum or zoological department are requested to forward their contributions before the end of the month.

THE EMMA LELAND COMBINATION is to perform in New Philadelphia, O., Oct. 30, 31, Nov. 1, Coshocton 2, 3, 4.

THE JOHN DENIER PANTOMIME TROUPE performed in the Wagner Opera-house (which is not yet entirely finished), Bradford, Pa., during the past week. George Gray is the business-manager; A. W. Gregory, stage-manager; J. Neitzel, musical-director; and W. H. Stuart, advance-agent. The company includes John and Maggie Denier, A. W. Gregory, Mat. McCormick, and Master Albert.

E. A. SOTHERN is to open in Pittsburg, Pa., Nov. 6, for one week, Cincinnati, O., 13, a like period, Louisville, Ky., 21, 22, 23, 24, 25, New Orleans, La., 27 to Dec. 9 inclusive, Memphis, Tenn., Dec. 12, 13, 14, 15, 16, Nashville 18, 19, Evansville, Ind., 20, 21, Indianapolis 22, 23, Detroit, Mich., 25, one week, Chicago, Ill., Jan. 1, 1877, one week. St. Louis, Mo., 8, one week, San Francisco, Cal., 22 to Feb. 17 inclusive.

MME. JANAUSCHEK arrived in Boston, Mass., from Europe in the steamship Atlas Oct. 25.

THOS. SHEIL HENDERSON announces that his agent, Col. T. Allston Brown, can arrange with managers for the production of his Irish drama of "Tullamore," in which he sustains the stellar role. A number of extracts from the local press, published in another column, speak very highly of the drama and Mr. Henderson's acting.

AT MACAULEY'S THEATRE, Louisville, Ky., Anna E. Dickinson appeared for five nights and Saturday matinee, commencing Monday, Oct. 23, acting in her own drama of "A Crown of Thorns," which has been hitherto reviewed. Business only moderate, save on Friday night and at the Saturday matinee, when the attendance was large. Mr. Macauley has set apart Saturday night, this season, as the "people's night," when prices will be reduced to fifteen and fifty cents. Oct. 30, Salsbury's Troubadours open for one week......George Fawcett Rowe, supported by the company from the Grand Opera-house, Cincinnati, O., appeared at Library Hall Oct. 23, 24, 25, and matinee on the latter date, to a succession of fine houses, in his play of "Brass."......Berry Mitchell is announced to appear Nov. 1, 2, at Library Hall, as Claude Melnotte in "The Lady of Lyons," supported by a company from Cincinnati and Louisville......Joseph S. Dowling and Belle Gilbert, together with W. T. Stephens and his trained dogs Romeo and Zip, occupied Library Hall Oct. 26, 27, 28, and matinee, and performed to fair business in "Jube Slogan." The feats of rifle-shooting by Mr. Dowling and Miss Gilbert were lavishly applauded. The troupe was deserving of better success, the upper part of the house only being well filled.

MISS FLORENCE FAIRCHILD, a new star, will shortly begin a tour through the larger cities of this State, supported by a company of metropolitan talent. Her leading support and business-manager is Mr. Lewis Morrison. Her attraction is a play by Lancaster and Magnus, entitled "Destiny." Managers of theatres and halls are requested to address Lewis Morrison, as per advertisement in another column.

AT THE OPERA-HOUSE, St. Louis, Mo., Dominick Murray was the attraction last week, acting in "Willy Reilly" the first four nights, and "Innocent, or the Gambler's Crime," the rest of the week. Anna Dickinson begins 30......"Pique," with Fanny Davenport as Mabel Renfrew, has drawn immense audiences to the Olympic. The management has gone to considerable expense in giving this play a proper presentation, and Thomas C. Noxon has certainly excelled his previous efforts in furnishing new scenes. The same bill will be played throughout Miss Davenport's engagement, which closes Nov. 4. Frank S. Chanfrau opens Nov. 6.

AT TORONTO, CANADA, Mary Anderson opened at the Grand Opera-house Oct. 23 in "Ingomar," which was also played 25, and matinee 28, "Fazio" 24, "Evadne" 26, "Romeo and Juliet" 27, with "Guy Mannering" billed for 28. Miss Anderson opens in Pittsburg Nov. 6, Chicago 13. Mrs. D. P. Bowers comes to the Grand Oct. 30. At the Royal Opera-house, Henrietta Chanfrau opens Oct. 30, for one week.

STUART ROBSON and party do not travel through the East under the management of Geo. Wilton, as arranged. They occupy the Globe Theatre, Boston, for that week.

THE ROSE EYTINGE COMBINATION performed in the Grand Opera-house, Detroit, Mich., in "Rose Michel" Oct. 25, 26, and "The Geneva Cross" 27, 28. Joseph Murphy commences there Oct. 30 for one week...... At the Detroit Opera-house, George H. Tyler's "Humpty Dumpty" Troupe played Oct. 26, 27, 28. They open for one week in Milwaukee Nov. 6.

OLIVER DOUD BYRON, supported by J. Clinton Hall's traveling company, opened a week's engagement at the Opera-house, Rochester, N. Y., Oct. 23, producing "Plenty of Money." The attendance was only moderate. "Across the Continent" was produced 27 before a large audience. T. Grattan Riggs commences a five nights' engagement 30 in "Votes."

AT THE BOSTON, MASS., THEATRE, "The Shaughraun" has at last finished its career, closing Oct. 28 with a benefit to Dion Boucicault. This play and actor have succeeded in drawing good houses in the midst of the political flurry. Next (this) week, Janauschek opens an engagement in "Bleak House." ......The Museum has given us "Under the Gaslight" for the first time at this establishment, and if a capital cast and excellent mounting are able to draw good houses, this cosy little establishment ought to have been overflowing the past week; but politics are ahead nowadays, and theatricals have to bide their time. Charles Barron appeared for the first time as Snorkey, and was capital. Annie Clarke as Laura Courtland was admirable, and Mary Cary made a charming Peachblossom. George W. Wilson as Bermudas made quite a hit, and is to be credited with a picturesque bit of character acting. The remainder of the cast was, as we have said, first-rate. "Who Stole the Pocketbook?" closed each entertainment......At the Globe, "Paola" has been continued all the week......George Riddell is in town. Letter dated Oct. 28.

WHILE A. N. HASTINGS was performing the part of Jacques Frochard at the Philadelphia Museum, Oct. 24, a valuable gold watch and chain were stolen from his dressing-room.

"AROUND THE WORLD IN EIGHTY DAYS" continues to draw crowded houses at the Kiralfys' Alhambra Palace, Philadelphia. Several important changes were made in the cast on Oct. 23, Frank Oakes Rose appearing as Phineas Fogg, Chas A. McManus as O'Pake, Harry Josephs as Passe Partout, S. B. Villa as John Fix, Miss Imogene Van Dyke as Aouda, Miss Herman as Nemea, and Miss Lottie Murray as Betsy; one and all proving satisfactory representatives of their respective parts. Oakes Rose being especially excellent as Fogg. Mlle. De Rosa continued to lead the grand ballet-corps. Miles. Boni and Mauri—Italian premier danseuses—will shortly make their American debut here. "Around the World" will be followed Nov. 13 by a reconstructed version of "The Lucky Star," for a short season, and then by "A Voyage to the Earth." The illuminated garden adjoining the theatre will be shortly inclosed and heated for the approaching Winter season.

LOTTA concluded a very successful engagement at the Walnut-street Theatre, Philadelphia, on the 28th of October, appearing during her second and last week in Fred Marsden's drama of "Musette," in which she sustained the title-role in her usual vivacious and diverting manner. Miss Adelaide Neilson, assisted by Eben Plympton, will commence an engagement here Oct. 30. Charles Walcot has a benefit Nov. 4, when "The Merry Wives of Windsor" will be presented. On Nov. 13 the new American opera-bouffe "Evangeline" will be produced for the first time in Philadelphia.

MR. SOTHERN commenced an engagement at the Arch-street Theatre, Philadelphia, on the 23d of October in Lord Dundreary. He was creditably supported by his own stock company. Large houses ruled during the week. Alice Oates' Opera Company commences a two weeks' season here Nov. 6, being succeeded by a revival of "School for Scandal," in which Mrs. John Drew will appear. Miss Anna Dickinson commences Nov. 27.

THE BUCYRUS, O., DRAMATIC CLUB advertise that they would like to purchase a copy of "Rosedale."

AT THE CHESTNUT, Philadelphia, "Our Boys" is still attracting excellent audiences.

AT FOX'S AMERICAN VARIETY THEATRE, Philadelphia, the attendance was excellent during the week ending Oct. 28, when the Rollin Howard Combination appeared in T. W. Hanshew's new burlesque, entitled "Leah the Shook, or Was She Forsook?" The story of the original was closely followed, with the exception that the serious element was entirely excluded. Rollin Howard gave an amusing portraiture of Leah, and Miss Nellie Larkelle was a most lively representative of Rude-Alf. The olio included the Irish vocalism of Tim Rogers, George Stansill's one-legged songs-and-dances, McCullough and Casey's clog-dances, Schrode and Morreste's acrobatic act, Seamon and Somers' acrobatic songs-and-dances, and the Landis Brothers' skatorial dances. The performance concluded with the drama "Irish Lad and Yankee Tar," in which T. Z. Graham, G. W. Thompson and J. H. Fitzpatrick sustained the principal parts. Hernandez Foster, Ala, the Fontainbleau Sisters, the Leonards and Eddie Collyer commence engagements Oct. 30.

"THE TWO ORPHANS" continued the attraction at the Philadelphia Museum during the past week, the programme at the matinees—with the exception of Wednesday and Saturday—consisting of "Ten Nights in a Bar-room."

AN ENTERTAINMENT for the amusement of the insane inmates of the Blockley Alms-house, Philadelphia, was given there on the afternoon of Oct. 26. The programme included a recitation by Frank Oakes Rose, songs by Harry Josephs, dances by Mlle. De Rosa, concluding with the farce of "Dodging for a Wife." This charitable entertainment appeared to give much satisfaction to the unfortunate inmates, and was most creditable, both in its conception and execution.

LOTTA, on commencing her engagement at the Walnut-street Theatre, Philadelphia, on Oct. 16, was complimented by the supernumeraries of that establishment by the public presentation of a magnificent lighthouse composed of beautiful flowers.

"SARDANAPALUS," under the management of Jarrett & Palmer, will be produced at the Academy of Music, Philadelphia, on the 4th of December, for a two weeks' season.

THE ALBERT W. AIKEN COMBINATION closed a week of fair business at the Griswold Opera-house, Troy, N. Y., Oct. 28. An olio of specialties by Harry and Fanny Wood, Jerry Cohen, Frank Budworth, and James D. Roome, was supplemented on three nights by Aiken's "Black Diamond," and thereafter by a play entitled "Free Love." This troupe plays in Cohoes 30, and during the rest of the week in Albany, after which the combination will lay up for several weeks......Mr. and Mrs. Guernella appear in spiritual phenomena 29........Matt Morgan's Specialty and Tableaux Company Oct. 31, Nov. 1.... John T. Raymond as Col. Sellers 4.......Kiralfys are negotiating for three nights from Nov. 5, or five nights from 14......Robson in "Sandy Bar" 9, 10, 11......"Julius Cæsar," Jarrett & Palmer's Combination, 13. The company for the opening of the regular season, Nov. 27, is not yet full. Stage-manager Phelps has excused W. A. Whitecar, juvenile man, who was engaged for ten weeks, Mr. W. having an opportunity to engage for thirty weeks with J. H. McVickers. Advices of Oct. 29.

FROM CHICAGO, ILL., under date of Oct. 28, our correspondent wrote as follows: "An excellent business has been done during the second week of Joe Murphy at McVicker's Theatre, especially considering that 'Kerry Gow' continued the bill throughout the week. Oct. 30 Max Strakosch's Italian-opera Company begins a brief season. Mme. Palmieri, Mlle. Persiani, Mme. Romanos, Miss McCulloch, Sig. Brignoli, Tom Karl, Sig. Palmieri, G. F. Hall, Sig. Barberis, Sig. Barili and others comprise the company......At the Museum a fair business has been done, with Frank Jones in 'The Black Hand,' he assuming a protean part and introducing his musical specialties. It is better than many of its class, was well mounted, and received an excellent cast. Next (this) week 'The Two Orphans' will be revived, and 'Ten Nights in a Bar-room' will be continued as the attraction for the off-matinees."

STUART ROBSON appeared at the Providence (R. I.) Opera-house the past week. "Two Men of Sandy Bar" was given throughout the week. Both the piece and the star seemed to give rather poor satisfaction, for the audiences at the end of the week were barely as large as on the first night. The support was fair. The company appear this week in Fall River, Newport, New Bedford, Lowell and Lynn; Nov. 6, Globe Theatre, Boston, ten nights. The theatre here remains closed 30, 31, Nov. 1. Stetson's Variety Company appear 2, 3, 4; Kiralfys 6, one week. Manager Henderson contemplates opening with a stock company in a few weeks. Advices of Oct. 29.

S. S. SANFORD'S "UNCLE TOM" COMPANY showed at Clarksburg, W. Va., Oct. 19, Marietta, O., Oct. 23, 24, Athens 25, Chillicothe 26, 27, Circleville 28, 30, and is billed in Zanesville 31, Nov. 1, Belair 2, Wheeling, W. Va., 3, 4, Washington, Pa., 6, 7.

MISS ADA ISAACS and company are to perform in Newark, N. J., Nov. 1, in "Mazeppa."

AUGUSTA DARGON, supported by James H. Taylor and a company, is to perform in Wheeling, W. Va., Nov. 6, 7, 8.

DALY'S FIFTH-AVENUE COMPANY, under the management of J. C. Duff, presented "Pique" at the Buffalo, N. Y., Academy of Music, one week, beginning Oct. 23, to large houses. Owing to the J. W. Carner Combination disbanding, the theatre will remain closed until Nov. 3, when Jarrett & Palmer's "Julius Cæsar" Combination opens for two nights.

STARS can find time at the Grand Opera-house, San Francisco, Cal., and by applying to J. H. Snyder's advertised address particulars can be obtained. Chas. Wheatleigh is manager of the house, and W. Voegtlin is scenic-artist.

CONCERNING DRAMATIC AMUSEMENTS in Cincinnati, O., our correspondent on Oct. 27 sends the appended items: "Salsbury's Troubadours have occupied the boards of Wood's Theatre this week with their new operatic extravaganza 'The Brook,' in which a number of people, imbued with musical and comical talent, amuse themselves and their listeners during a suppositious picnic at a brook-side. 'Patchwork' had been announced for the last half of the week, but the success of the first-named morceau induced a change of programme in this respect. The personnel of the Troubadours has been in part changed since their last visit here, they now consisting of N. Salsbury, John Webster, John Gourlay, Nellie McHenry and Clara Fisher. They are too well known to need any special mention here. The attendance has been good. The Troubadours close 28. Mr. and Mrs. W. J. Florence 30......At the Grand Opera-house the Kiralfy Brothers' Combination opened 23 a two weeks' season in 'Around the World in Eighty Days,' which has been put on with beautiful new scenery, carried with the spectacle, and the cast mainly as played all the Summer at the Alhambra, Philadelphia, supplemented by Messrs. Barton, Stephens, Rudolph and Miss Robinson of the Grand. The ballet is led by Bettie Remmelsberg, and the marches are executed in good style by a corps of forty young ladies. The attendance has so far been large, and the gorgeousness of the spectacle will probably carry it to the end with good business. The production of 'Uncle Tom's Cabin' by Mrs. G. C. Howard will succeed it Nov. 6...... Joseph J. Dowling's Combination, known as the 'Tells of America,' left here 22, playing 23, 24 in Lexington, Ky., 25 New Albany, 26, 27, 28 in Louisville. Thence they go South."

BIDWELL'S ACADEMY OF MUSIC, New Orleans, La., was opened for the regular season Oct. 23. As usual, the Academy leads the race in inaugurating the amusement season. It is to be regretted that the veteran manager is detained by sickness in New York. The opening house was large and appreciative, the latter quality being rather in compliment to the various members of the new company than to the play selected for the occasion—Miss Olive Logan's "Surf," which has quite failed to elicit favorable consideration here. The new company have created a favorable impression. The organization for 1876-7 is as follows: D. Bidwell, proprietor and manager; A. Roig, business-manager; J. F. Pike, stage-manager; Fred Mauberret, treasurer; J. B. Vogel, musical director; Harry Levoy, scenic artist; W. Morris, machinist; Wm. Phonix, calcium lights; E. W. Morse, property-maker. Regular company: The Misses Emma Wilmont, May Montello, Connie Thompson, Eliza Hudson, Laura Leclair, Emily Delmer, Addie Gray, Hattie Pike, Nellie Vernon, Minnie Halcomb, Anna Tonnes, Jenny Melvern, Messrs. W. H. Powers, Edmond Pierce, Roland Reed, Harry Hudson, Walter Kelly, Chas. Gilbert, J. F. Pike, Harry Gray, F. J. Traynor, A. C. H. Vernon, Frank Wright, and Harry Vaughn. "Clouds," "Saratoga" and "The Two Orphans" are underlined for early production. Letter of Oct. 24.

"MONEY AND MISERY" was continued in the Portland (Me.) Museum three nights and matinee this (last) week, Miss Fanny Marsh reappearing and assuming the character of Rachel Falcon. "Our Boys" was presented Oct. 26 and for the remainder of the week, drawing fairly. The performance was, as a whole, creditable, Felix J. Morris being especially deserving of praise for his impersonation of Perkyn Middlewick. Miss Ida B. Savory as Mary Melrose gave a charming rendition of the part. Miss Belle Bailey as Violet Melrose (making her first appearance on this occasion) was excellent, and promises to become a valuable acquisition to the company. Miss S. Lewis made a capital Belinda. "Brothers" is underlined for Oct. 30.... Miss Lizzie May Ulmer's benefit at the Music Hall was largely attended, and she met with a hearty reception. "Our Boys" was presented, and engaged the services of Clara Fisher Maeder, Lilley Wilkinson, Alfy Chippendale, George T. Ulmer, Elmer Warner, E. W. Beattie and Wm. Calder. Letter of Oct. 28.

KATIE PUTNAM, during her recent engagement at the Olympic Theatre, this city, was the recipient of a large number of most favorable notices from the pens of New York citics, several of which are published in another column.

THE KATIE PUTNAM COMEDY COMPANY commences the regular season Nov. 13. A leading juvenile lady, first old woman, and a few other responsible people are wanted. The ladies and gentlemen engaged for the company are requested to assemble on Nov. 10 at Library Hall, Pittsburg, Pa. See card.

KEEN & ADAMS' COMBINATION have closed their season until Dec. 1, and notify all parties having claims against them to apply as per card, in which they also advertise for a business-manager.

THE RAYS—Billy and Maggie—who have just concluded an engagement at the Adelphi Theatre, Chicago, Ill., publish a card from Manager Haverly, testifying to their success in their sketches of plantation life.

GEO. H. TYLER'S "HUMPTY DUMPTY" COMBINATION is billed to be in Grand Rapids, Mich., Nov. 4, and Milwaukee, Wis., 6, one week; then through Wisconsin and Minnesota, opening in Chicago Dec. 6.

AT THE ACADEMY OF MUSIC, Montreal, Canada, E. A. McDowell's company played last week to good-sized audiences. "Rosedale" Oct. 26, and "The Two Orphans" 27, filled the house. The company goes to Quebec next (this) week, returning to inaugurate the Winter season in Montreal Nov. 6.

IN BALTIMORE, MD., Lester Wallack was the star at the Academy of Music last week......Maggie Mitchell was the star at Ford's Grand Opera-house.

LILLIE ELDRIDGE, in the role of Mignon, in her play of that name, written by J. H. Morton, has created a most favorable impression, an extract from the Chicago (Ill.) press according her considerable praise in this part. Dates can be arranged by addressing Mrs. Louisa Eldridge, as per card.

A TELEGRAM TO THE CLIPPER from R. E. Stevens, dated Little Rock, Ark., Oct. 29, informs us that his combination will act this week in Memphis, and in Detroit, Mich., next week.

THE ATTRACTION at the Euclid-avenue Opera-house, Cleveland, O., the past week was Augusta Dargon, supported by J. H. Taylor, opening Oct. 23 in "Queen Mary Tudor," 24 and Saturday matinee "London Assurance," 25 "Henry VIII," 26 "School for Scandal," 27 "Deborah," 28 "Macbeth." Miss Dargon met with a warm reception, and in the excellent impersonation of her numerous characters proves herself an accomplished actress. Mr. Taylor gave satisfaction, as did also the support by George Becks Company. The stage effects, scenery, etc., as usual, were excellent. Business fair. Oct. 30 Daly's Fifth-avenue Theatre Company open in "Pique."

THE AUGUSTA DARGON COMBINATION is to perform this week in Pittsburg, Pa.

J. W. CARNER began an engagement in Wildman's Opera-house, Edenburg, Pa., Oct. 23.

JOHN E. OWENS and a company are to perform this week in the Richmond (Va.) Theatre.

FAY TEMPLETON'S STAR ALLIANCE was the attraction at the Memphis Theatre the past week. The attendance was moderately good. This was the first appearance of this company in that city. The performances have given satisfaction. They go to Little Rock, Ark., thence to Texas.

SPENCER PRITCHARD, character actor and leading light and eccentric comedian, can be engaged after Nov. 4. See card.

BEN DE BAR acted Falstaff in "King Henry IV" at the Brooklyn Theatre the past week, and Miss Charlotte Thompson is to act in "Jane Eyre" this.

FROM SAN FRANCISCO, CAL., under date of Oct. 22 our correspondent wrote as follows:

> The gross receipts of Booth's seventh week at the California Theatre, as in all former weeks, mounted to high figures, although on two nights an early Winter rain kept playgoers at home in considerable numbers, and a political spectacle had its effect in withdrawing attention from the stage. A great crowd of people gathered to see the revival of "Hamlet" Oct. 16. Mr. Booth acted Brutus in Payne's tragedy 17, 18, with an effect quite electrical upon his auditors. The identification was complete, and there was no swerving from beginning to end. In no other character that he has played was his individuality so thoroughly repressed. The assumption of Claude Melnotte on the 19th exerted nothing upon the public mind to warrant enthusiasm over Booth's acting. He looked and dressed the part most picturesquely, but his emotion and passion were too severe to realize it in spirit. As Macbeth 20, 21, he made quite an impression; for, while not rising above many actors in the early scenes, in the later scenes, where doubts, fears and remorse are to be pictured, his intensity and concentration of feeling placed him beyond ordinary comparison. Outside of Booth's performances, what attracted most attention last week was Miss Ellie Wilton's acting of Pauline and Lady Macbeth. From her youth and brief experience upon the stage, it was generally expected she would fail in both, particularly in Lady Macbeth. Her nervousness at the beginning was painful; but, after warming up, she took courage, and, bringing her talents into free expression, drew both characters in distinct and clear, if not bold outline, surprising everybody so completely that she won unusual applause. Miss Wilton is not a great future Lady Macbeth, not having sufficient force or power, but her intelligence and deep feeling indicate that there may be a bright career in store for her. In Booth's last week, which begins on Oct. 23, he acts Hamlet, Iago, Richelieu, Shylock, Petruchio and Ruy Blas. From here he goes to Sacramento, opening a season of four nights, beginning on Oct. 30. John McCullough has received subscriptions of fifty dollars each from two hundred persons to insure the complete success of the venture. The withdrawal of Booth from the stage of the California Theatre will leave an interval of two weeks before the appearance of the next star, Frank Mayo. These are to be occupied by the performances of the German Opera Company for five nights, and by the production of a new drama by the Hon. Tom Fitch, called "Old Titles." Previous to this, however, Miss Grace D Pierce, a debutante, is to appear as Constance in "The Love Chase" on Oct. 30...... At Baldwin's Academy of Music the attendance fell away upon the production of "Maritana," the support afforded Miss Melville being now generally well known as inadequate to requirements. "Sonnambula" is announced for the 23d......Business was light at the Grand Opera-house, at which place Jas. M. Ward and Winnetta Montague were the star attractions in "The Winning Hand" and "Through by Daylight." Being without any special novelty, the manager advertises the revival of "The Snow-flake" on the 23d. Charles Wheatleigh is expected to assume the reign of power in a week or two, and the public is told that nothing will be spared to make this theatre the leading establishment in San Francisco......The Georgia Minstrels began the fifth week of their successful season at the Opera-house 23......Thos. Maguire has disbanded his dramatic company at short notice, and the actors who have remained by him through good and ill-fortune suddenly find themselves without engagements in the middle of the season, and far away from any theatrical centre. Benefits will probably be in order now. Sunday night is the favorite time for appealing to the public, when actors of the California Theatre are at liberty to play for brother artists. This Sunday night there are three benefits, one at the Academy of Music for Katy Mayhew, one at the Grand Opera-house for John Woodward, and the last at the Opera-house for the ushers. The attractions are severally "The Two Orphans," "The Octoroon" and "Arrah-na-Pogue." ......Advices from Australia state that Edwin Adams is unwell, and not pleased with his surroundings, being disappointed with the representations made to him before sailing.

MR. H. A. KENDALL closed a most successful week's engagement at the Opera-house, Des Moines, Ia., Saturday, Oct. 14. *The Daily State Register* in noticing the performances says:

> KENDALL'S MACBETH.—Mr. H. A. Kendall's Company last evening added another claim to the esteem of theatre-goers by their fine presentation of Shakespeare's greatest work "Macbeth." In the title-role Mr. Kendall appeared at his best. His versatility is wonderful. Tuesday evening, as Lord Dundreary, he was the broadest comedian in one of the broadest comedies of the language. From the time he came on the stage until he left it the house was in an uproar. Last night he was equally successful in the deepest tragedy that has been placed on the stage. It was a masterly presentation. He has the happy faculty of being natural at all times, and his audience is with him from first to last. There is no actor appears on the Des Moines stage who gives so good satisfaction in all places and under all circumstances as does Mr. Kendall.

## MUSICAL.

A LADY OR GENTLEMAN ORGANIST who can sing is wanted for the Martino Troupe. See card.

HARRY STEGALL, bass-vocalist and tuba-player, advertises for an engagement.

THE HOLMAN OPERA TROUPE is to appear in Quebec, Canada, during the week commencing Nov. 6, thence to Ottawa for a like period.

FRED PERKINS has been engaged to lead the orchestra at the promenade garden concerts in Kiralfys' Alhambra Palace, Philadelphia, Pa.

A B-FLAT PISTON CORNET, made by Missenharter, is offered for sale by Thomas Baugh. See card.

THE KELLOGG ENGLISH-OPERA COMPANY, at the Academy of Music, Philadelphia, appeared in the following operas: Oct. 23, "Il Trovatore;" 25, "Faust;" 27, "Star of the North;" and 28, "Bohemian Girl." The attendance was large, and the season closed with the last-named date.

SPAULDING'S BELLRINGERS and Ladies' Cornet Band are drawing crowded houses in the New England States, and Mr. Spaulding informs us that this season has been the most profitable one in ten years. Their route is Newtonville, Mass., Nov. 1, Brookline 2, Needham 3, West Medway 4, Foxboro 6, Mansfield 7, North Attleboro 8, Attleboro 9, Lonsdale, R. I., 10, Pawtucket 11.

THE HOLMAN OPERA TROUPE, with several new additions to the company, opens Oct. 30 in Montreal for one week.

SAWYER'S ALABAMA JUBILEE SINGERS are open for engagements. See A. D. Sawyer's card.

J. L. BROOKS, pianist, advertises for an engagement, and states that he can furnish violinist and cornet-player.

A CARD from J. H. Slavin, manager of Slavin's Georgia Jubilee Singers, warns managers against parties who have assumed their name and title.

DURING THE ABSENCE of the Howard (Boston, Mass.) company, the theatre has been occupied by Mrs. James A. Oates or, as she is now called, Alice Oates—with a very fair company, too well known to need lengthened comment. "Madame Angot," "Girofle-Girofla," "The Pretty Perfumer," have all been given, but the success has not warranted their further continuance; consequently the Beethoven Hall troupe return Oct. 30, a week earlier than anticipated.

THE RICHINGS-BERNARD ENGLISH OPERA TROUPE performed last week in the Richmond (Va.) Theatre. They gave "Martha," "Bohemian Girl," "Fra Diavolo," "Maritana" and "Marriage of Figaro." The attendance was large. They play this week in Norfolk.

THE BRIGNOLI OPERA TROUPE gave "Faust," "Trovatore" and "Martha" at the Detroit (Mich.) Opera-house Oct. 23, 24, 25, to only fair houses, owing to the stubbornness of Brignoli in changing the operas at the last moment, and then appearing but once himself.

PAYSON'S ENGLISH OPERA COMPANY is to sing in Frankfort, Ky., Nov. 4, Bowling Green 8, Nashville, Tenn., 9, 10, 11.

THE MOZART QUARTET is to perform in Boston (Redpath Bureau Dollar-course) Nov. 6.

JOHN E. MARSTERS offers Swiss bells for sale or to let. See card.

THE LAST SCENE in the brief history of the Offenbach Garden, Broad and Cherry streets, Philadelphia, was the auction-sale on Oct. 26 of the tropical and other plants, iron fountains, statues, chairs, settees, and tables contained in this ill-fated establishment.

THE HUTCHINSON FAMILY gave a concert at Horticultural Hall, Philadelphia, on Oct. 27, and were announced to sing there Oct. 30 and Nov. 1.

BLIND TOM closed a two weeks' season at Concert Hall, Philadelphia, Oct. 28, and opens at St. George's Hall, in that city, on Oct. 30.

JOSEPH MAAS, the tenor of the Kellogg English-opera Company, was robbed of diamond and other jewelry, valued at over $500, on the 24th of Oct., while at his hotel in Philadelphia. Mr. Maas was awakened by the noise of the thief in his room, but the latter escaped.

A FLUTIST and a violinist are wanted by A. O., banjoist, who advertises to form a traveling trio.

A NEW SONG and chorus, "Return to Me, My Darling," has just been published by F. W. Helmick of Cincinnati, O.

THE HOLMAN OPERA COMPANY were at the Royal Opera-house, Toronto, Ont., the past week, playing "Girofle-Girofla" 23, "Mme. Angot's Daughter" 24, "Princess of Trebizonde" 25, 26, and matinee 28, "Fra Diavolo" 27. Business ruled moderate.

"GAYEST OF THE BEAUX" is the title of the latest serio-comic song issued by Roe Stephens of Detroit, Mich.

## VARIETY HALLS.

AT WARD'S OPERA-HOUSE, Newark, N. J., the reinforcements Oct. 23 were Willis Pickert, who met with favor in clog, reel and jig dancing; May Marshall in serio-comic songs, which elicited applause; La Petite Florence in neatly executed songs-and-dances; Georgie May in male impersonations, and, in conjunction with La Petite Florence, in the musical sketch "Upper and Lower Ten;" Billy Wylie in North-of-Ireland specialties, evoking much merriment; Johnny Allen in "Scenes from Schneider;" the Dillons—James and Susie—in single and double Irish acts, and Erwin Thomas in his pedestal clog-dance, which were applauded. Lola did not arrive, owing to sickness, and Goldie Steele and St. Clair failed to put in an appearance, giving no reason therefor. Closures 28: Willis Pickert, to Brooklyn; Billy Wylie, to New York; Jas. and Susan Dillon and Erwin Thomas, to Hartford, Ct.; Johnny Allen, May Marshall, La Petite Florence and Georgie May, destination unknown. To open 30: Nellie St. John, Alice Gleason, Minnie Farrell, Neoskealta, Nora Campbell, Achilles Phillion, Constantine and Le Clair, Dan Ryan, Conway and Mack, and McVicker and Sanders. Business on the increase......Business at the Metropolitan has been flattering. The new people 23 were Annie Hall, a pleasing ballad-singer; Mlle. Etta in Irish songs-and-dances and a contortion act that pleased; Mollie Wilson in serio-comic vocalisms that were liberally applauded; Miranda and Lottie in a clever trapeze act; and Fields and Hoey in their specialty of "Music Conquered." Chace and Davis were erroneously announced for 23. Departures 28: Mollie Wilson, Fields and Hoey, J. A. Kelly, Mlle. Etta and Eva Sinclair, to New York, and Annie Hall, to Washington, D. C. Announced for 30: Emma Hoffman, Lizzie Mulvey, Lazelle and Maffit, Fred and Emily Siegel, and Foster and Kennedy. Letter of Oct. 28.

LARGE AUDIENCES enjoyed the performances at the Theatre Comique, Providence, R. I., last week. Master Johnny Drohan, an infantile club-swinger, was the only new appearance 23. Some of his movements were difficult, and he was received with much favor. The departures 28 were Hugh Haggerty, to Hartford; Gilday and Giniven, James Maas and Gussie Creyton, to Boston; and Master Johnny Drohan. To begin Oct. 30: The Miaco Family, Carroll and Barry, George H. Cass, Rosa Dexter, Carrie Duncan. Billy Turner assumes the position of stage-manager......Matt Morgan's Novelty Company appeared at the Academy of Music Oct. 24, 25, 26, to highly-pleased audiences. Letter of Oct. 29.

AT THE ADELPHI, Chicago, Ill., a good business has been done, and the usual standard of excellence maintained. The newcomers, Niles and Evans and Curry and Fox, have proved themselves favorites. The departures Oct. 28 are Victoria Reynolds, to St. Louis; Goss and Fox, to St. Joseph; Ida Devere, to New York; Sheehan and Jones, to Buffalo; Lamont and Master Frank, probably to Cincinnati. The arrivals for Oct. 30 are to be Ella Mayo and Dominick Murray......At the Coliseum there has been a very satisfactory attendance. The trio of vocalists, Adrienne Grey, Hattie Hawthorne and Emma Brennan, have met with favor. Nellie Clark the club-swinger has also pleased. Those closing for the week are the Moroscos, to Detroit; Worden and Mack, to St. Louis; Adrienne Grey, to New Orleans; Nellie Clark, destination unknown. Coming 30: Raffaell, Emerson and Clark, the Starr Sisters, Billy Devere, Ella Arnold and J. P. Hill......At the Academy, the Living Art Statuary Troupe have appeared before good-sized audiences Oct. 23. The scenery had been painted expressly for the tableaux, and was very fine. The best of the variety specialties were the songs-and-dances of Thatcher and Hume and Lester and Williams, and the trapeze act of Bloomer and Wilson. Edwin and Josephine Browne in "The Happy Pair" were good. On Oct. 27 Jem Mace and Tom Allen appeared in a set-to, and Miss Nellie Mace in songs, and they will repeat their performances on Sunday, 29. Mace and Allen go to Milwaukee Oct. 28, for one night, under William Lawrence Allen's management. The company remains at the Academy during next (this) week. Letter of Oct. 28.

AT SMITH'S OPERA-HOUSE, Grand Rapids, Mich., the departures last week were Billy De Vere and Ella Arnold, to Chicago and Homer and Holly to Indianapolis. To commence Oct. 30: Thatcher and Hume, Amanda Archer, W. J. Sully, and Nellie Germon.

AT NOONAN'S VARIETIES, Philadelphia, an excellent programme was rendered last week, the fresh feature thereof being the clever clog-dancing of Jimmy Mack. The new appearances announced for Oct. 30 are Nellie Weeks, Belle Cushing, Minnie Lonsdale, and Jimmy Mack. Variety talent is wanted here, as per advertisement in another column.

THE GHOST ILLUSION EXHIBITION, now showing in Toledo Hall, near the Centennial Grounds, Philadelphia, Pa., will commence a traveling tour Dec. 1 with a dramatic and variety company. Managers having vacant dates are referred to the proprietors' card in another column.

AT THE GRAND CENTRAL THEATRE, Galveston, Texas, there have been no changes in the company. ......At the Adelphi Theatre, the only fresh arrivals Oct. 23 were the Robinson Family, who were well received. Departures: none. Business moderately good.

AT THE ADELPHI (late Newton's Varieties), Hartford, Ct., a large average business was done the past week, the fresh attractions being Hawley and Noon in songs-and-dances; the Harrison Sisters in songs-and-dances; the Levino Brothers, caricaturists; Guy Linton and Lucy Adams, vocalists; and Minnie Grey in songs and dances, all of whom were well received. The Levino Brothers are the only closing people, and those appearing 30 will be Erwin Thomas and Hughey Haggerty.

SALISBURY'S THEATRE COMIQUE, Pittsburg, Pa., will be opened, under the management of John Kinlan, Nov. 11. Artists engaged are requested to assemble for rehearsal Nov. 10. See advertisement.

DAN AND FLORA MASON, after a number of applications, were given an engagement at the Comique, Toledo, O., and were billed for the past week, but failed to appear. Petrie and Fish in songs-and-dances were the only new arrivals Oct. 23. Closing 28 are Petrie and Fish, to Buffalo, N. Y.; Edna Markley and the Mendels, to Cleveland. Opening 30: Fannie Duane, Johnny Bartley, Mason and Wesley, and Sheehan and Jones.

AT ACHESON'S VARIETIES, Memphis, Tenn., the attendance has been good. The new arrivals were Ida Bryant, who sings with much taste and feeling, and Alice Willard, a good dancer. The departures were Charley Armstrong, Georgia Armstrong, and Mollie Brown, to New Orleans, La.

LOUISE BOSHELL, wire artist and Columbine, advertises a few open dates in November and December.

STEWART H. DARE, one-legged gymnast, and Geo. A. Hall, trick-clown, in their specialties, can be engaged by applying to advertised address. Manager Sinn gives them a strong endorsement as an attractive card.

AT THE HOLLIDAY-STREET NOVELTY THEATRE, Baltimore, Md., the past week, the chief attractions were the Brahams, Crossley and Elder, Kelly and Ryan, the Worrell Sisters, the Barlow Brothers, George S. Knight, Clark Gibbs and Hugh Fay. Oliver Doud Byron opens Oct. 30......At the New Central Theatre, the South Carolina Jubilee Singers, Blanche Selwyn, Ben Gilbill, Eloise Allen, Karl Lind, Lizzie Barrett, Allie Lamont, Frankie Christie and Prof. Lawrence's Statue Troupe were the attractions.

ENOCHS' VARIETIES, Philadelphia, still maintains a foremost position in that city as a variety theatre. The new people last week were Fred and Emily Siegle in fancy dances, the Marcellas Brothers in a trapeze act, Belle Cushing in serio-comic songs, and Harry McAvoy in Irish vocalism. Gorman and Romer, the Suydam Brothers, Fannie, Mary and Georgie Sandford open Oct. 30, when the new drama "Dick the Sport" will be produced.

MISS ANNIE BRADDON, Lizzie Richmond, Cogill and Cooper, and the Victorellis opened at the Parisian Varieties, Philadelphia, Oct. 23.

HUBER AND GLIDDEN are now performing at Trimble's Varieties, Pittsburg, Pa. They can be addressed care of this office.

PERFORMERS desiring engagements at Enochs' Varieties, Philadelphia, Pa., are requested to address as per advertisement.

BOB MACK, dramatic and variety agent, Cincinnati, O., inserts a card in our advertising department, to which we refer managers and the profession.

PERFORMERS OF ABILITY are wanted at Centennial Concert Hall, Columbus, O. See Samuel Reedy's card.

THE LESLIE BROTHERS, acrobats, commence a two weeks' engagement at Ward's Opera-house, Newark, N. J., Nov. 27.

LADY ARTISTS are wanted at the Vandeville Theatre, Zanesville, O. See advertisement.

VARIETY TALENT is wanted at the National Theatre Comique, Cincinnati, O. See advertisement.

THE CENTENNIAL THEATRE, Fort Wayne, Texas, opened Oct. 14 with the following company: Harry Gibbons, Harry De Vere, Harvey Le Pert, Thos. R. Murphy, Kasura and Le Mond, W. H. Webster, Prof. Harry Adams, Louis Apply, D. R. Palmer, Miss Irene Cavallo, May Cannaly, Kate Fisher, and Clementero Cavallo. W. H. Mitchell is the scenic artist.

GEORGE HOOPER is to return to the stage after an absence of two years, on Nov. 6, at Fox's American Theatre, Philadelphia, Pa.

AT THOMPSON'S VARIETIES, Dallas, Texas, the new arrivals since our last report were the Lawrence Sisters, Miss Rosa Lee—who proved to be a good card—Miss Millie Albertine and Miss Vernie Vernon. Harry Leslie, "the Hero of Niagara," arrived here Oct. 20, and is to open at Thompson's 23 for a brief engagement. Harry Leslie has also been engaged by the managers of the Dallas County Fair to perform at the fair grounds. Alice Bateman and Billy Noonan left for Fort Worth to play a two weeks' engagement at the Comique, Billy Burton manager. Letter of Oct. 22.

WATSON AND ELLIS, specialty artists, are now performing at Tony Pastor's Theatre, this city, where they can be addressed. They would like to hear from the Big Four.

WESTERN MANAGERS desiring to engage Taylor's Comedy and Concert Company, with Mattie, a child artist, can address W. J. Muchemore, as per card. Extracts from Western journals, which speak favorably of their performances, are inserted in another column.

BABY BINDLEY is in Boston, Mass., suffering from a severe attack of scarlet-fever, which necessitates the postponement of all her engagements until further notice.

BILLY LANG, Dutch and negro song-and-dance artist and cloggist, can be engaged after Nov. 3. He can be addressed care of this office.

W. H. FRAKE, man-fish, is open for engagements to appear in his aquatic specialties, and can be addressed care of this office.

THOSE DESIRING INSTRUCTION on the trapeze are referred to Ripley's card.

MRS. DELLA PERRY, professionally known as Della Wallace, presented her husband—J. H. Perry of the Perry Brothers, song-and-dance—with a boy weighing eleven pounds, in St. Louis, Mo., Oct. 19.

ARCHER AND KASSE, Dutch specialty artists, advertise that they have a few open dates.

R. J. LEGAP desires a gymnast as partner. He states the qualifications necessary in his card elsewhere.

ED. AND ALICE MURRAY were performing at the Alhambra Theatre, Virginia City, Nev., during the week ending Oct. 21.

SHED LE CLAIR, trapeze artist, and Madge Alston, serio-comic vocalist and dancer, are now performing with success in California.

G. W. HUNTER, now appearing at Tony Pastor's Theatre in his protean act entitled "Irish Changes," can be addressed care of this office.

CASSIM AND FRITZ and Kitty Sharp, who recently left Cooper & Bailey's Circus in San Francisco, Cal., were at our latest advices performing in the Bella Union Theatre, in that city.

MAY LANGDON is lying ill in Lancaster, Pa., with Bright's disease of the kidneys.

ONE OF THE BEST variety performances ever given in Syracuse, N. Y., took place in Wieting Operahouse Oct. 24, Billy Pastor and his star troupe giving an excellent programme. One of the attractions were the Phoites in their grotesque dancing. Keating and Sands were clever. Tierney and Cronin in "The Ashantee Recruits" took the house by storm. Charles Diamond in songs-and-dances, accompanying himself on the harp, received many encores, the audience seeming unwilling to part with him. Pat Rooney met with much success in his Irish character songs. The Parker Sisters, the Foy Sisters, Miss Henrietta Mollenhauer, and Phil Heath came in for a good share of applause. James S. and Katie Edwards were also well received. Billy Pastor has made himself a decided favorite here. They played in Auburn 25, Rochester 26, Buffalo 27, 28, and are billed in Erie, Pa., 30, Cleveland, O., 31, Nov. 1, Toledo 2, Detroit, Mich., 3, 4. Letter of Oct. 25.

DAN AND JOSIE MORRIS publish a card stating that they have terminated their engagement with John E. Healy.

AT READING, PA., Madame Duclos' Theatre enjoyed good business during the past week. On Oct. 26, during the progress of a Democratic parade, the railing on the balcony of the theatre gave way, precipitating about twenty persons to the street below (a distance of fifteen feet), many of whom were seriously injured. One of the attaches of the hall, James Gable, has since died from injuries received. Credit is due to the members of the company for their aid in administering to the wounded until medical assistance arrived. The departures 28 were Lillie Mayfield, to Philadelphia; Harry and Clara Fielding and Billy Harrison, to Wilkesbarre. Announced for 30 are Helene Revere, the Scully Brothers, Lew and Lena Cole.

THE NEW FACES at the Metropolitan Theatre, Louisville, Ky., Oct. 23 were Annie Fox, seriocomic; the Perry Brothers, song-and-dance; Lydia Ross, sensational songstress; Wm. Kline, actor and mimic; Josephine Gray, song-and-dance; and W. H. Schneider in his own drama of "The Shinghawn." Jule Keen and Sallie Adams in "Chris and Lena;" Dunbar and Ashton, and George and Lizzie Conway are announced for Oct. 30.

COMMODORE AND MAJOR NUTT desire it to be understood that they cannot accept engagements in variety theatres, as during the next six months they will perform with a company about to start out from Milwaukee, Wis.

NEIL SMITH and his trained dogs are now performing at Barton Opera-house, Syracuse, N. Y. Mr. Smith publishes his address in our business department.

GILDAY AND GINIVEN begin an engagement at the Olympic Theatre, this city, Nov. 6, appearing in their plantation specialties. They are at present performing at the Boylston Museum, Boston, Mass.

NAT AND BERNETTA BLOSSOM, sketch artists, announce that their first open date is Nov. 27.

BURTON STANLEY is referred to Dan Shelby's card in another column.

FOSTELLE, female impersonator, and Miss Belle Remick were married at the bride's residence in Cleveland, O., Oct. 28.

NELLIE PALMER KENNEDY has been dangerously ill in Philadelphia, Pa., for the past six weeks with typhoid pneumonia.

THE NEW FACES at the Theatre Comique, Cleveland, O., the past week were Miss Agnes May in serio-comic songs, the Valdis Sisters in trapeze acts, Flora Moore in serio-comic songs, Conners and Kelly in songs-and-dances, James McGuire in sensational songs with banjo accompaniment, and James Woodville in songs-and-dances. Mr. Montpellier will continue his Sunday-evening performances until further notice. Departures 28: Fostelle and Belle Remick, to Grand Rapids; and Connors and Kelly. Arrivals Oct. 30: Billy and the Leonies, Mlle. Estella, Clara Stanly, Jane Erbra, Carrie May. ......The Tivoli still remains open as a variety theatre, a slight change only being made in the management, Hart & Hicks withdrawing. No departures or arrivals. Letter of Oct. 28.

THE FRESH ARRIVALS at the Comique, St. Louis, Mo., Oct. 22 were the Twin Sisters French, who did songs-and-dances and a clog very neatly; Maud De Lisle, who sang serio-comic songs moderately well; and Rel Muab, whose fire-eating performances did not seem to take well. Jem Mace and Tom Allen appeared in a set-to 24, 25, and on the 26th Miller and Bauer were seen in a couple of bouts at Græco-Roman wrestling. Business very large. Closing 28: Pascal Sisters, to New Orleans; Ella Mayo, Chicago; Maggie Gray, New York; Amy Roberts, Chicago; Rel Muab, destination unknown. To open 29: Alexander Zanfretta and pantomime troupe, Nully Pieris, Vic Reynolds and Annie Fox. Sanford and Wilson have been re-engaged for three months. ......An entirely new company was seen at the Varieties on Oct. 22. Gibson and Binney danced a jig, which was noted for good time; May Antonio is a good dresser, but sings rather poorly; Will H. Stowe in his changes is very quick; Carrie Duncan did not give satisfaction as a vocalist; Lew and Frank Collins are good song-and-dance men; Will H. Stowe's dogs are few in number, but excellent in the tricks they perform; Harry Montague the singer was compelled to respond to no fewer than six encores. Harry Montague, Will H. Stowe, and Lew and Frank Collins close 28...... Murphy and Shannon, excellent Dutch song-and-dance men, and Charles Dockslader, the favorite St. Louis comic singer, were the arrivals at Looney's 22. Worden and Mack are to open 29......Bertha Rowe and George Leonie Forrest are at Gregory's Winter Garden......The Morgan-street Swimming School, which has been fitted up as a theatre, will be opened by Hi. Chapman Oct. 28 as the Novelty Theatre......Burt Clark and Tommy Haley are in town. Letter dated Oct. 27.

BUSINESS at the Barton Opera-house, Syracuse, N. Y., the past week was fair. The new faces were Cummings and Hines, song-and-dance; Alice Somers, male impersonator, who was clever; and the Kine Bros., who proved a good card. Departures: The Snow Brothers, to Buffalo; De Forests, to Newark, N. J. New arrivals for 30: Prof. Neil Smith and trained dogs, and Frank Carlton.

FANNY MAY and Kitty Sanford closed at Tooker's Varieties, Norfolk, Va., Oct. 28, going to New Orleans, La. Minnie Farrell closed 27, going to Newark, N. J. Carrie Bentley is to commence Nov. 2.

AT SHELBY'S, BUFFALO, N. Y., the Brennans, Capt. Liable, Harry Bryant, Ira Paine, the Rays, and Clara Morris were the new arrivals Oct. 23. Crowded houses all the week. Closed 28: Neil Burgess, Harry Thorne and Clara Morris, to Detroit; Nellie St. John, to Washington; Ira Paine and Harry Bryant, to New York; Sig. Abecco, to Chicago; the Rays, to Milwaukee; and the Brennans and Liable. Billed for 30: The Snow Bros., J. D. Kelly, Frank Lewis, Edna Markley, Johnny Williams, Wash Norton, and for Nov. 3 and 4 Mace and Allen.

AT THE THEATRE COMIQUE, Richmond, Va., no new attractions were offered the past week, and business has been rather dull. The Carolla Bros. did not appear Oct. 23, as announced, but are billed for the 30th, with Anna Rocheford, Kate Allyne, Mattie Bliss and Harry Fox. Carlyale and son have been re-engaged.

AT THE THEATRE COMIQUE, Detroit, Mich., there were no new people Oct. 23. Those closing 28 were Nully Pieris, to St. Louis; Emerson and Clarke, Chicago; Mr. Burke, New York. For Oct. 30 are announced Clara Moore, Jeppe and Fannie Delano, Morosco Family, Gracie May, Sullivan and Barker. ......Business still continues fine at the Orchestrion Hall.

DURING THE PAST WEEK, at the Park Theatre, Brooklyn, L. I., C. W. Barry acted Long Tom Coffin in "Echoes," the remainder of the cast being sustained by the stock company. The play was preceded by the Yeamans Sisters—Jennie and Lydia—in their specialties. Agnes De Lanoy in selected vocalisms, Fannie Beane in songs-and-dances, receiving no small share of applause. Stewart Dare, one-legged gymnast, assisted by G. A. Hall, gave a performance upon the horizontal-bar, followed by Kennedy and Moran, who gave creditable representations of high Irish character. Sheffer and Slavin in "We are Home Again" made a favorable impression. Business good......The Olympic Theatre presented "Brooklyn by Day and Night," which served as a vehicle for the introduction of several variety performers, who numbered Dot Aborn and Nora Campbell in vocal effusions; Frank Lewis, with a budget of motto-songs; Rivolti, styling himself "The Fire-king," supped on red-hot coals; Fish and Todd in a musical-moke act, manifested far more than average ability. The house was well filled during the week. Letter of Oct. 30.

KERNELL BROS., Irish comedians, are now in the fifth week of their engagement at Tony Pastor's Theatre, this city. They open Nov. 6 at the Howard Athenæum, Boston, Mass.

HARRY ENOCHS knows the full value of music, and he understands its soothing and convincing influence on the public mind. Every evening, in front of his Opera-house in Philadelphia, may be seen and heard a nicely-uniformed and well-trained brassband, whose martial strains and tender melodies never fail to enlist the attention of the passers-by, and to gather them in to witness the entertainment given by Mr. Enochs' Dramatic and Specialty Company.

BOSTON, MASS., VARIETY NEWS to Oct. 28 is sent by our correspondent as follows: "The chief item of interest in variety circles the past week was the opening of the New Boylston Museum, which threw open its doors on Monday evening, 23, for the first time, and showed itself in all its bright and gay attire. The change in the establishment is such that it would be impossible for the most devoted attendant of last season to recognize the house now. It has a neat, commodious stairway, leading from the street to the box-office, which stands back in a good-sized lobby, all neatly and quietly painted and carpeted. To the right you thence enter the orchestra and parquet circle, or pass on a few steps to a second stairway leading to the family circle or gallery. The house is painted in neat and unassuming, but bright and cheerful colors, light blue, pink, and pale-green being the prevailing hues, as nearly as I could judge. The dimensions have already been given in a previous communication. The seats are cane-seated chairs, placed rather closely together, but still not uncomfortably. The light is supplied by means of a chandelier from the centre of the ceiling, and one on either side of the stage. The curtain is a pretty view of mountain and lake scenery, and is the work of the scenic artist, E. Cotter. Altogether it is a cosy, pretty theatre, and, if the entertainment provided is in any way equal to the place, it should certainly succeed. The prices are low—another good thing—50 cents for the best seats, and so ranging down, 35, 25, and 15 cents. The result so far has been a big business, the house being crowded the night we were present. The entertainment opened with the Female Minstrels, with four end-men, James Hennessey and Bob Allen occupying the bones-end, and Charley Yale and Billy Misco the tambo, with T. H. Plumer as interlocutor. This was fair only, though it seemed to please the audience. In the second part, Carroll and Barry appeared in acrobatic songs-and-dances, meeting with approval. Jennie Misco gave several songs-and-dances in becoming costume, and was followed by Bob Allen as the old Southern Negro, his efforts eliciting considerable applause. The Hennessey Brothers came next in songs-and-dances, which were decidedly vigorous and quite entertaining, although their musical talents are not their best hold. Alfred and Thomas Misco in their acts on the trapeze were graceful and exciting. Jennie Misco then did an artistic skipping-rope jig, which was really worth seeing. Master James Carling, the next performer, deserves something more than a passing notice. He is quite young—looks scarcely 17—but has a really wonderful knack at crayon-drawing. He is not only a caricaturist, presenting with great rapidity exceedingly clever portraits of Butler, Charley Yale, and others, but his landscapes and descriptive pictures are very fine. He drew a moonlight view of a naval contest, with a burning ship, and the contrast between the moon's pale light on the water and the red glare of the fated vessel was admirably done. Certainly, for rapid sketches, these were something beyond the common. After him the Miscos appeared once again in gymnastic exhibitions upon the horizontal bar, and the entertainment closed with Charley Yale in the pantomime of 'Tommy Tuttle.' Performances are given here afternoon and evening—twelve entertainments a week—making it quite lively for the artists engaged. ......At Beethoven Hall an entertainment was provided by John Stetson's troupe, which drew good houses. Jas. S. Maffitt and Adah Richmond appeared in 'Sarah's Young Man;' Lester, Allen, Smith and Waldron created fresh enthusiasm over their acts; Watson and Ellis, Marie Whittingham and Master Newman, Alecia Jourdan, Harry Kennedy, the Fieldings, Master Martin, Luke Schoolcraft and George H. Coes all exerted themselves to the utmost to supply a capital entertainment, and they succeeded in the effort." Oct. 30 Mr. Stetson returns to the Howard Athenæum, and presents the following names: Den Thompson, N. C. Goodwin Jr., Lizzie Webster, Jennie Engle, Delehanty and Cummings, Billy Carter, George S. Knight, Kirk and Drew, Julia Wilson, W. H. Morton, Billy Barry, Gussie Crayton, James Maas, Louise Boshell and Geo. F. Ketchum.

STEWART'S NOVELTY THEATRE, Broad street above Arch, Philadelphia, after a week's recess, was reopened on Saturday evening, Oct. 28. The interior of this establishment has been cleaned, repainted and decorated, and, should the management in future be distinguished by the same liberality and zeal, Mr. Stewart ought to safely count upon many such a crowded and well-satisfied audience as that which assembled on the opening night. The programme was an excellent one, including the choice choreographic evolutions of Mlle. Annetti Galletti and ballet corps; the specialties of Signor Elvino, Fred Mackley, Mlle. Olympia, and Henri De King; and concluding with the comic pantomime of "Humpty Dumpty's Travels Around the World," in which Tom Chapman and Charles Chrisdie were most amusing as the Clown and Pantaloon.

CONCERNING the various variety theatres in Cincinnati our correspondent thus writes on Oct. 27: "The only new appearances at the National Theatre Comique 23 were Taylor, Green and Taylor, in songs-and-dances and a musical interlude. A 'first-part' was given, and the drama of 'Maid of the Warpath' concluded the performance. The attendance during the week has averaged fairly. Departures 28: Billy Reed, J. D. Kelly, Lew Davenport, and Taylor, Green and Taylor. New people 30: Paddy and Louise Murphy, Sullivan and Green, Tillie Antonio, Murphy and Shannon, and Mme. Devorto's Statuary Combination. Jim Mace and Tom Allen are to appear Tuesday and Wednesday evenings. On Nov. 6 a new Irish drama, written by a gentleman of this city, and called 'O'Connor's Oath,' is to be produced for the first time on any stage......At Heuck's Hall, the openings 23 were the Boisset Family, Mlle. Realta, John Peasley and Mlle. Lea. The Boissetts, who are five in number, made a hit in gymnastic and pantomimic specialties. Mlle Realta's feats of strength were also a good feature. The Peasleys—John and Lea—became marked favorites at once in Irish sketches and double jigs. The departures to-morrow will be Sadie Hasson, for Chicago; Paddy Murphy and Louise Murphy, for the National. The hall is packed nightly, and on Saturday and Sunday evenings people have to be turned away. New people 30: Charles A. Gardner, Alfred Liston, and Master Tommy Fish......At Shickling's Music Hall, the newcomers 23 were Arnold Brothers, Louise Stetson, Ida Siddons, Barrie Durrell. The Arnolds, three in number, together with Misses Stetson and Siddons, played an engagement at this hall a short time ago, and have renewed the hit they then made. Miss Durrell has a sweet though not strong voice, and is evidently a vocalist of cultivation. Etta Florence, who has been ill for some time, has convalesced. Cincinnatus, Weaver and Butler, Prof. Emil Goroux, Charley Shay, Clara Sidelle, Mlle. Adelina and Jessie Willis are also here. Cincinnatus closes to-morrow. To open 30: Jennie Eagan, Josie Farron, Louisa Bliss, H. W. Eagan and H. B. Hodges. Business large......The D'Alves Sisters, Mlle. Estella, Emma Roberts, Clara Belmont, Jerry Cavana, Hugh McNanny, Eddie Fox and W. J. Daly comprise the company at Loewen Garden Hall this week, where a fair business is being done......Tom Murphy, Irish vocalist, was the only addition to the company at the Adelphia this week."

DASHINGTON BROS., in their Irish and negro specialties, clog dancing, etc., are prepared to accept engagements. See card.

THE PARKERS—Lewis and Pauline—plantation sketch artists, open at the Theatre Comique, Providence, R. I., Nov. 6.

SHEFFER AND SLAVIN appear at the Olympic Theatre, this city, Oct. 30.

FIRST-CLASS SPECIALTY artists are advertised for by Thompson & Co.

AT THE GRAND CENTRAL VARIETY THEATRE, Philadelphia, large audiences ruled last week, when the new arrivals included Miss Helene Smith in her neatly executed songs-and-dances; Charley Gardner, the veteran Ethiopian comedian; Griffin and Rice in their excellent songs-and-dances; Harris and Carroll in their specialty of "The Old Slave's Return;" and Miss Florence Percy's ballads. This lady, who then made her first appearance on any stage, has a fine voice, and she met with deserved applause. The La Rue Family, John Williams, Harris and Carroll, John Reilly and Harry Allen closed Oct. 28. Little Todd, the Claire Sisters, Miss Lil Hall, Burton Stanley, and Kearney and Moran open Oct. 30.

AT MILLER'S WINTER GARDEN THEATRE, Philadelphia, the new faces Oct. 23 were Jimmy and Dolly Emerson in their sketches and songs-and-dances, and Bobby Dailey in grotesque dances. The arrivals on Oct. 30 were Mons. and Mme. D'Omer, Lizzie Byron and Wenona Bridges.

AT THE BOYLSTON MUSEUM, Boston, Mass., the new people announced to commence Oct. 30 are Mlle. Byron Rita, vocalist; Harry Slate, comedian; Gilday and Giniven, song-and-dance men; and the "four eccentrics" Fagan, Redman, Parks and Lane. In the museum department are Major Tot, aged twelve years, and only 24in. high; Zeola La Normand, Circassian lady; Annie Jones, the "Female Esau;" and Walter Stevart, born without hands or feet. Performers desiring engagements at this house or at the Theatre Comique, Providence, R. I., are referred to a lengthy advertisement in another department.

THE PHOITES, grotesque dancers, can be engaged after Nov. 4, and managers are referred to their card in another column, in which will be found complimentary notices from Albany, N. Y., Watertown and Saratoga journals.

WASHBURN'S LAST SENSATION appears in Fall River, Mass., Oct. 31, Newport, R. I., Nov. 1, Bristol 2, Warren 3, Pawtucket 4, North Attleboro, Mass., 6, Taunton 7, Brockton 8. Business is reported to be unusually good. Chase and Davis, comedians, join the company at New Bedford Oct. 30.

THE ACADEMY OF MUSIC, Terre Haute, Ind., opens Oct. 21 with a good show and to a large audience. The hall is 60 by 140 feet, and has a seating capacity of 1,400. Seven thousand dollars have been spent in frescoing and otherwise beautifying it. The wingroom, which is 20 by 40 feet, and furnished nicely, is situated in close proximity to the stage. The programme included a first-part, with Dan K. Russell and Johnny Randall on the ends and Billy Homer in the centre, introducing the entire company in the finale. In the olio, Emma Evans did a song-and-dance, receiving an encore. Light and heavy balancing by Harry Evans was well done. The Homers (Billy and Minnie) made a decided hit in their Irish specialties. Frankie Sidney sang sweetly. Johnny Randall in songs-and-dances was several times recalled. The Darley Brothers did a pleasing double song-and-dance. C. L. Maitland left, and Leon Whittony is billed for 30. Letter of Oct. 28.

### NEGRO MINSTRELSY.

SIMMONS, SLOCUM & SWEATNAM'S MINSTRELS are doing a large business in Philadelphia. An entire change of programme will be made Oct. 30.

CHEEVERS AND KENNEDY, now playing with Carncross & Dixey's Minstrels, in Philadelphia, will enter the legitimate field next season with a dramatization of a popular novel, in which they will introduce a number of new specialties.

HARRY ROBINSON'S MINSTRELS performed at Warren, Pa., Oct. 23, Meadville 24, Sharon 25, Youngstown, O., 26, Salem 27, New Brighton, Pa., 28, and will visit Greenburg 30, East Liberty 31, Washington Nov. 1, Wheeling, W. Va., 2. E. M. Gotthold, their agent, reports business excellent.

CARNCROSS & DIXEY'S MINSTRELS, Philadelphia, presented the same programme last week, the attendance continuing large.

THE DALLAS (TEXAS) OPERA-HOUSE, late Field's Theatre, has been newly painted and renovated, and was opened for the season Oct. 24 by Haverly's Minstrels, who played there 25, 26, 27 and 28. They were to have left Oct. 29 by special train for Galveston for a three nights' engagement.

MME. RENTZ'S FEMALE MINSTRELS are to perform in Macon, Ga., Oct. 30, 31, Columbus Nov. 1, Selma, Ala., 2, Montgomery 3, 4, Mobile 6, 7, New Orleans, La., 8, 9, 10, 11, Vicksburg, Miss., 13, 14. Business is reported good.

DUPREZ & BENEDICT'S MINSTRELS performed in Reading, Pa., Oct. 23, Harrisburg 24, Pottsville 25, Hazleton 26, Pittston 27, Wilkesbarre 28.

CALLENDER'S GEORGIA MINSTRELS performed in Austin, Texas, Oct. 23, 24, 25, Brenham 26, Houston 27, 28, and are to be in San Antonio Nov. 7, 8 and 9.

HAVERLY'S MINSTRELS commence a season in the Opera-house, Galveston, Texas, Oct. 30. They are to open in Memphis, Tenn., Nov. 8.

### Among the Minstrels of the Past.
### THE RISE AND FALL OF BURNT CORK.

Another of the pioneers of negro minstrelsy has just passed away. Richard W. Pell, known in amusement circles upwards of twenty years ago as "Dick Pelham," died in Liverpool, Eng., last month. As a performer in black his form was familiar and his feet nimble many years before there was such an institution as organized negro minstrelsy. Like John Smith, Dan Emmett, William Whitlock and Dan Gardner, who still live, and Frank Brower, who was the first of the original band to die, he had traveled considerably before he sat on the end as one of the Virginia Minstrels. Born in this city on Feb. 13, 1815, his first appearance on the stage was at the Bowery Theatre in 1835, with T. D. Rice, in the latter's sketch of "Oh, Hush!" most likely as Dinah Rose; and afterwards he traveled with Turner's Circus as a song-and-dance performer, subsequently he and his brother Gilbert jointly making a tour of the Southern States in song-and-dance. Here in New York the no longer visible Franklin and New Chatham Theatres were the favorite stamping-ground of negro performers. As far back as the Spring of 1839, John Diamond was dancing jigs at the Franklin; and when the New Chatham Theatre was first opened, in the Fall of 1839, he transferred his heels to that establishment, where he soon became an actor in a small way, playing such characters as Black Ike in "Shabby Genteel," and appearing in extravaganzas with Master Coleman, John Smith, Wm. Whitlock, and the late Barney Williams, the last-mentioned being wont to "keep time" while Diamond danced. Diamond and Pelham were professed rivals for a time. There are many persons yet living who will remember the former's match with Juba at the Bowery Amphitheatre on July 8, 1844, for $200. It may be well to state here that, as there have been three Master Diamonds, so there have been two Jubas. Master Diamond No. 2 was really Frank Lynch, and it was because of him that P. T. Barnum had the late C. D. Jenkins arrested in Pittsburg in March, 1841, for attempting to palm off Lynch as the original John Diamond, which was what Barnum wished the public to regard him while Frank Diamond or Frank Lynch was in his employ, and before Jenkins enticed the "kid" away from the great showman. Master Diamond No. 3 never amounted to anything, and we lose track of him altogether after his trial-jig at Jayne's Hall, Philadelphia, Dec. 7, 1857. The original Diamond died in Philadelphia on Oct. 29, 1857. The original Juba, a negro lad whose actual name was William Henry Lane, was subsequently a strong "card" at Charley White's Melodeon, in the Bowery. Thomas Briggs the banjo-player and Gilbert Ward Pell, brother of Richard, negotiated him away from White in 1849, and took him to England, where he became a "lion." Success proved too much for him. He married too late (and a white woman, besides), and died early and miserably. In a note addressed to Charley White, Juba informed him that, when next he should be seen by Charley, he (Juba) would be riding in his own carriage. It has been said that in 1852 his skeleton, without the carriage, was on exhibition at the Surrey Music Hall, Sheffield, England. If there are many who can remember the match between Diamond and the original Juba, there should be some few who can remember the match between the original Diamond and the only Dick Pelham. It was danced at the Chatham Theatre on Feb. 13, 1840, and the stakes, as modestly announced, were $500 a side. It may interest at least Messrs. R. W. Carroll (Master Marks) and James Bradley, and perhaps Harry Cunningham of Cunningham & Lyons, who was referee when Carroll and Bradley danced recently at the Bowery Theatre until they made a "draw" of it, to be told that in 1840 referees always gave a decision, one way or the other. Diamond was declared winner of the match with Pelham, although it is quite likely that the senior Charles R. Thorne, who, with Thomas Flynn, had but a few days before become manager of the Chatham, was awarded some portion of the stake-money in return for the use of his theatre. Although defeated, Pelham was still a conqueror in one sense. The match gave him additional notoriety, and his services were in a trifle greater demand on the east side of town. Bridging over his subsequent career as a mere jig-dancer, let us approach the period when negro performers began to multiply rapidly. On Nov. 14, 1842, after having been thoroughly overhauled and "furnished with all the modern improvements," inclusive of a mortgage, the Franklin Theatre was reopened by John Morris as a "first-class variety show," rivaling the circus three blocks above, as well as Peale's Museum and Barnum's below. Dan Emmett and Frank Brower, with Master Pierce, were billed as "The Southern Gentlemen," while Pierce independently was billed as "The Little Darky Ariel." There was another trinity performing at the Franklin during this November, viz., Tom Backus, Master Gilbert W. and R. W. Pelham. Brower soon withdrew from the triplet of which he had formed a part, and Emmett and Pierce oscillated between the Franklin Theatre and the Amphitheatre of the Republic, as 37 Bowery was then called. G. W. Pelham withdrew from the other triplet, and Master Frank Kent took his place; T. Backus, as his sobriquet of "The Negro Paganini" indicates, being the fiddler of the party. Jan. 14, 1843, at the Amphitheatre of the Republic (or Bowery Circus) was a gala night. All the "niggers" in town were not assembled there for T. G. Booth, Diamond, Kent, Backus, Brower, Emmett, Pierce, G. W. Pelham, Hoyt, Chestnut and Harry Mestayer were employed elsewhere in the city; but in the ring of the circus were George Washington Dixon ("Coal-black Rose"), Billy Whitlock, Dan Gardner and R. W. Pelham. On the 16th Dick Pelham had a benefit, appearing in sixteen songs-and-dances, in "an Ethiopian opera" entitled "Negro Assurance," and as (what was now his legitimate business) negro clown, Master Kent, Whitlock and Mestayer assisting. To give an idea of the style of business done in those days, it may be stated that the negro line at the Amphitheatre consisted of extravaganzas, songs-and-dances and locomotive imitations (the last feature had been introduced a year or so before by the noted whistler and Yankee comedian "The Great Western"); at the Park Theatre, John Diamond and Hoyt and Chestnut were appearing in burnt-cork comicalties; at Peale's Museum were T. G. Booth and Mestayer, also a vocalist who is supposed to have made his debut at a Broadway theatre some years later, and Master J. T. Reed ("Daddy Lambert Jr."); while at the Franklin Theatre Miss Emma Ince and Mlle. Cerito were dancing, Conover was twisting himself out of shape in his "India-rubberisms," and O'Connell the tattooed man (and *he* was no Greek ostentatus) was exhibiting both himself and "his savage pranks." The staple attractions at Barnum's at the same time were Tom Thumb, Owen the glass-blower, Nellis the armless one, and a lost Indian maiden with a melancholy name.

We left Pelham at the Bowery Amphitheatre taking a benefit. Thence he went to the Chatham. As to the original appearance of the Virginia Minstrels, two versions have been printed, and both on equally good authority. One is that they first appeared at the Chatham Theatre in February, 1843, for the benefit of Pelham, who was fulfilling an engagement there. The other is that they first appeared at the Bowery Amphitheatre for the benefit of the late John Tryon. Finally, the Pelhams themselves have been of the opinion, as indicated in a note now before us, that the Virginia Minstrels made their initial bow on Feb. 17, 1843, at the Chatham Theatre, for the benefit of Richard. All three theories seem inaccurate. As to the first, Pelham had no benefit at the Chatham in February. His benefit was on Jan. 31, and he was succeeded on Feb. 1 by Miss Adelaide Phillipss, since of operatic renown, in the child's play of "The Four Mowbrays"—or "*Five* Mowbrays," as it was billed. The bill for Pelham's benefit consisted of the drama of "The Blind Boy," of "Negro Dancing," and of the pantomime of "The Black Raven of the Wood." There was nothing special in it. The "negro dancing" between pieces was a feature of the Chatham, and had been for years. Had there been a minstrel band, even though unannounced, its novelty should have insured for it some subsequent mention in the leading journals of the day. As to the second version of their first appearance, when they were announced as making their first appearance it was for the benefit of nobody. The idea of organizing a band was conceived at the Branch Hotel opposite the Bowery Amphitheatre, and for many years a leading sporting-house on the east side, and at one time kept by Thomas Hyer the pugilist. The organization was completed at Mrs. Brooke's boarding-house, 37 Catherine street, which was also that of Dan Emmett temporarily; and the legend further runs that they obtained permission of the elder Charles R. Thorne to practice in daytime on the stage of the Chatham Theatre, of which he was then sole lessee, and that they appeared there for the first time in public "for Pelham's benefit, in February, 1843." It is at least singular that this first appearance was not announced when Pelham actually took his benefit. Still it may have been that, as the affair was an experiment, the dread of failure prevented such an announcement. Now come we to their *announced* first appearance, which of itself is by no means conclusive as to its being their actual debut, though the presumption is in favor of the correctness of the advertisement. Only so much of it is copied as bears upon Brower, Emmett, Whitlock and Pelham, and it is now reproduced for the first time:

BOWERY AMPHITHEATRE.

* * * * * * * *

MONDAY EVENING, FEB 6, 1843,
first night of the novel, grotesque, original, and surpassingly melodious Ethiopian Band, entitled
THE VIRGINIA MINSTRELS,
being an exclusively musical entertainment, combining the banjo, violin, bone-castanets, and tambourine, and entirely exempt from the vulgarities and other objectionable features which have hitherto characterized negro extravaganzas.

* * * * * * * *

The remainder of the lengthy programme relates to the circus pure and simple. *The N. Y. Herald* of Feb. 9 thus editorially speaks of the quartet:

> The four representatives of the song, laugh and humor of the Southern descendants of the Ethiop's clime, who have recently introduced a new and complete set of original glees and music at the Bowery Amphitheatre, take a benefit this evening, prior to their departure for Merry England, ho! where they will delight and surprise those who have been partially astonished at the peculiarity of the musical genius of the sable sons of our Southern territory.

Apart from the customary circus performances, this benefit bill consisted of "A Negro Concert," "Dan Tucker on Horseback" (Negro Clown, Frank Brower; Negro Ridingmaster, R. W. Pelham), and "The Serenade." They closed on Saturday, the 11th, as on the 13th the Lafayette Temperance Association, in occupying the Amphitheatre for a benefit, presumptively rendered it an uncongenial place for graduates of the Branch Hotel. The same legend that assigns their debut to the Chatham Theatre in February, for the benefit of Pelham, adds that during the same week they appeared at the Amphitheatre for the benefit of John Tryon. They must have so appeared, if at all, on Feb. 1, 2, 3 or 4; for between Feb. 6 and 11, inclusive, it is certain that Tryon had no benefit, and we can find no announcement of his benefit on any of the earlier dates. The legend further runs that, "after playing for Tryon's benefit, they went to the Park Theatre, and there played two weeks; thence to Boston for about six weeks, and back to New York for three nights at the Park." This is incorrect, at least in detail. They closed at the Amphitheatre on Feb. 11. Their next appearance was at the little hall at 28 Park row, over Lucsomb & Sanborn's "Cornucopiæ," on Feb. 16. They appear to have celebrated Washington's Birthday by opening at the Park Theatre, which was then occupied by the late Gen. Rufus Welch's Olympic Circus. They were introduced thus:

A NOVEL AND ORIGINAL CONCERT,
by the most celebrated Black Vocalists of the present day, who will introduce several of their most pleasing
SOUTHERN NEGRO MELODIES.
The performers are of the highest grade of art, being
W. WHITLOCK, in the first rank of banjoists and comic vocalists.
R. W. PELHAM, the great original dancer. [He played the tambourine.]
D. EMMETT, a superior characteristic singer and musician. [Played violin.]
FRANK BROWER, of Bone celebrity, vieing even with Fanny Elssler herself in castanet imitations.

For their benefit and last appearance at the Park, Wednesday, March 1, they offered a bill from which is here excluded all not concerning themselves, save this reference to a gentleman with whose written biography we have no wish to come in conflict, and whose identity shall, therefore, be left to the reader: "Le Monstre will exhibit feats of personal strength with Real Cannon Balls." It is not always prudent to pursue reminiscences too closely, else might be found a famous minstrel borrowing the tambourine with which he made his public debut in an unsuspected quarter, a noted circus clown exhibiting as a giant before he ever got into a ring, a distinguished comedian playing Porgy Joe in "Mose" (admission, six and one-quarter cents), etc., etc. The special attractions for the benefit of the Virginia Minstrels at the Park were:

DAN TUCKER ON HORSEBACK
Dan Tucker..............................B. Carroll [equestrian]
Smarto Swivelwhip..............................R. W. Pelham
Merryman..............................F. Brower
Mungo..............................W. Whitlock
Negro Lecture on Locomotives..............by W. Whitlock
A Brief Battering at the Blues..............by R. W. Pelham
Conundrums..............................by D. Emmett

The quartet went from the Park to the old Melodeon, Boston. Minstrel bands now began to spring up like mushrooms. The Bowery Amphitheatre had its "African Minstrels," and quite a different set of people were those who, when Rockwell's Circus opened in Brooklyn on April 12, 1843, presented "the inimitable musical comicalities of the far-famed African Minstrels." At the Chatham Theatre there were the "Kentucky Minstrels" for a while in March. It was probably the same party that, billed as the "Virginia Minstrels," disported on March 11 for the benefit of "Old Blueskin," the late Henry E. Stevens being so called in compliment to his capital portrayal of Jonathan Wild's foil in the intensely moral drama of "Jack Sheppard." These Kentucky Minstrels, in the course of three or four years, had various names on "the bills of the house," especially at Barnum's Museum; and among those who from time to time figured in their ranks were Harry Mestayer, T. G. Booth, H. Robinson, Barney Williams, Tony Pastor, Charley White, and Billy Whitlock. Continuing with the circus at the Park, after the genuine "Virginias" had withdrawn, was a band termed the "Three Dark Unapproachables," who were "comic, but not commonplace." Although their names were no longer printed, these were the trinity of 1842—John Diamond, Hoyt, and Chestnut. Another early band was that which started out from Boston about the middle of March, 1843, having in it Charley Jenkins and "John Diamond" No. 2. Sam S. Sanford also took the road shortly afterwards with a troupe in which were Dan Rice the clown and the simon-pure Diamond. Then there were the "Pandemonium Minstrels," "Palmo's Ethiopian Opera Troupe" (Joe Kavanagh, James Lynch, and Nelson Kneass were of this). Major James Dumbolton's "Ethiopian Opera Troupe" (Germon, Harrington, G. W. Pelham and Stanwood, with White and Howard subsequently—this party played before President Tyler and his cabinet in 1844), "Sable Harmonists," "Ethiopian Harmonists" (Rice, Raymond, Neal, Stanley, and Flavin), "Ethiopian Sarenaders" (J. P. Carter, Raymond, W. Donaldson, H. Mestayer, Jerry Bryant, and Jim Sandford and his congo drum for a while—this party, like the one following, held forth at Vauxhall Garden and the Elysian Fields), "Operatic Brothers and Sisters" (brothers, Dan Gardner, Sam Johnson, J. Myers, S. Cole, Charley White, and Jerry Bryant, with Barney Williams and others occasionally), "Sable Harmonists" (Plumer, Farrell, Tiechenor, T. F. Briggs, Roark, Wells and R. M. Hooley), "Sable Minstrels" under W. Hain's management, "Sable Sisters and Ethiopian Minstrels" (Miss Annette and Miss Pauline—not the original "Sisters"—Jerry Hallett, C. White, and R. Miller), "Smith's Minstrels" (this party was at the little Broadway Amphion a while before Nelson Kneass and Charley White had a band at Stoppani's Hall, corner of Walker and Broadway), "Kentucky Rattlers (Charley Jenkins, Harry Mestayer, A. L. Thayer, and "John Diamond," with S. Richardson and T. G. Booth at times), "Kentucky Melodists," "Pee Dee Minstrels," "Pee Dee Ethiopian Opera Troupe," (F. Stanford, G. De Duke, W. Price, and L. A. Wilson), "Philadelphia Harmonists," "Virginia Serenaders," (Myers, Eph Horn, Wintemore, Solomon and D. Kelly), "The Virginia Minstrels and Pearl Bellringers" (Frank Brower and Jenny Reynoldson were of this group, who exhibited on the corner of Centre and Pearl, where Matthew T. Brennan and the late Alderman Lysaght afterwards kept public-houses); "Waverly Minstrels" (this party, headed by a gentleman who has since become prominent in billiard circles, mainly did the towns on Long Island), "The Great Ethiopian Serenaders" (Young Sweeney Purcell, Master Mitchell, Sam Sanford, and Ole Bull Meyers—there were a multitude of "Oles," inclusive of Billy Whitlock, J. B. Donniker, Fred Buckley, and Barney Williams, but only violinists were also "Bulls"); "New Orleans Opera and Ballet Troupe" (Sam Sanford's under another name). "Emmett & Brower's Minstrels," "Northern Serenaders" (Hanover, Jackson, Freeman, and Rollinson, and called "Northern" to distinguish them from other Southern troupes at that time (1844), "New Orleans Serenaders' Operatic Company" (Sam Sanford again, now with the Buckleys and J. C. Rainor and John Collins, Sanford's party being also known as the "Congo Minstrels" and the "Congo Melodists;" in 1847, Ben A. Cotton was in a band with Van Amburgh's Circus, and in the same year Tony Pastor, Bob Hall, Turner and G. W. Hoyt were a band with Raymond & Waring's Circus; long prior to that Barney Williams was on the road with Gil W. Pelham, Little Bobby Williams, "Jawbone" Daniels, Robt. Hoffman, and Dick Sliter the jig-dancer; then there were the "Ohio Minstrels," the "Ethiopian Harmonists," and "The Campbells" that were always "coming" or had "come." But we have now almost reached a point beyond which it would scarcely be possible to go without finding many curious things that space will not permit of mentioning, such as Pony Moore standing as a target for Hernandez to throw knives at, in the Marshall Theatre, Richmond, Va. The list, by no means complete, brings us to comparatively modern times, though not yet up to the organization of "Bryant's Minstrels" or the original "San Franciscos." From 1842 to 1850 there must have been at least a hundred different bands on the road, from the troupe of E. P. Christy (who *claimed* to have organized in Buffalo in 1842, and showed gross receipts for every year from 1842 to 1856) to the various parties with whom Eph Horn, or Marshall Pike, or Nelson Kneass was either stationary or traveling. Yet, with here and there an exception such as the "Northern Serenaders," the different bands were virtually, as to leading performers at least, composed of the same people shifting about. There were as many bands at different times as individual performers at any one time.

But to return to what, unless the Buffalo Historical Society can show something substantial in support of E. P. Christy's receipts for 1842, must be regarded as the pioneer troupe. Coming back from Boston, they had a farewell benefit at the Park Theatre, this city, on April 17, 1843. There was no circus there then, and now mark the howling of an indignant press:

> THE AFRICAN VOCALISTS.—We venture to say that nothing upon a par with these gentry has ever appeared upon the boards of Old Drury. It is painful to see this theatre so reduced—even to a level with the Five Points. They had much better shut [it] up, and write for its motto *Fuit Ilium*. Can it be that this theatre can have no success without such pitiful resorts? And yet Hackett is obliged to play within the same walls around which the sound of the banjo and the tune of "Lucy Long" are still echoing.

But *n'importe*. The same outraged editor had said on March 23, 1843:

> DISGRACEFUL—The exhibition of the prize-fighters at the Park Theatre. This is really a gross insult to the respectable playgoing public. * * * Such a desecration of the boards of "Old Drury" is intolerable. Mr. Simpson, you must take care. Change your tactics at once.

The cause of this outburst was the production of "Tom and Jerry," Henry Placide being the Jerry and William Abbott the Tom. History records that, though Mr. Abbott died on June 1, 1843, Mr. Simpson survived until July 31, 1848, and the Park Theatre until fire destroyed it, Dec. 16, 1848. So, too, every one of the minstrels survived until June, 1874, and Emmett and Whitlock are living yet. The editor long ago passed away, and let us hope that his end was not hastened by his own spleen.

The Virginia Minstrels sailed from this city on April 21, 1843, in the packet-ship New York, for Liverpool, and their experiences in England can be recounted by no one else with so much accuracy as by Richard W. Pelham, whose language, evoked by the death of Frank Brower, on June 4, 1874, is here reproduced from THE CLIPPER of Aug. 8, 1874:

> We arrived at Liverpool, Eng., May 21; gave two entertainments at the Concert Rooms, Concert street, Liverpool (this was the first place that ever a minstrel band performed in in the mother country); then went to Manchester (this was the first theatre a negro band performed in in Europe). We then went to the metropolis; performed one month at the Adelphi Theatre, in conjunction with Anderson the Wizard of the North, at the termination of which Billy Whitlock went back to New York. Frank Brower then joined Joe Sweeney, and went traveling with Cooke's Circus. Dan Emmett went to perform at Sharpe's Museum, Bolton, Lancashire, and I went to the Sadler's Wells Theatre, and performed eight weeks. In the Spring of 1844 I was engaged to perform at the Theatre Royal, Dublin, to commence April 22. In Liverpool I met Sweeney, Brower and Emmett, told them where I was going, talked over old times, and agreed to form the band again (Sweeney taking Whitlock's place); I then started for Dublin, told the manager, Mr. J. Calcraft, and made the engagement for the four, instead of myself alone; our old friend Prof. Risley was engaged at the same time. We then went to Cork, Belfast, Glasgow and Edinburgh; Brower and Sweeney went back to America, Dan Emmett joined Cooke's Circus for a few weeks, then he went back to America, leaving me alone. Since then I have had all sorts of negro bands, and have performed in every town containing ten thousand inhabitants in England, Ireland, Scotland or Wales.

For many years he managed Pell's Serenaders in England, and it was with them at the Surrey Theatre, London, in the Spring of 1849, that Juba achieved the success which shortened his life. Gil Pell, who had been a prominent feature of the Dumbolton Troupe, which, by special invitation, had performed at the residences of many of the English nobility, was also with Pell's Serenaders along with Juba. Dick Pelham's last engagement was in August, 1856, and from the columns of THE CLIPPER VARIETIES we transcribe the programme of his own performances on the night of his benefit:

THEATRE ROYAL, BIRMINGHAM.
Lessee..............................Mr. M. H. Simpson
GRAND FASHIONABLE NIGHT.
TUESDAY, AUG. 19, 1856,
FOR THE BENEFIT OF MR. R. W. PELHAM,
from America:
The originator of the Ethiopian concerts; the first person in England, Ireland, Scotland, or America that introduced a band of serenaders before the public; and the author of upwards of one hundred negro melodies now so popular in Europe and America; and positively his last appearance in Birmingham.
R. W. PELHAM IN EIGHT SONGS AND DANCES.
R. W. PELHAM IN TWO PIECES.
MATCH-DANCE BETWEEN TWELVE NEGROES.
Pelham in "Ginger Blue," Pelham in "Sambo Hit-'em-hard," Pelham in "Coal-black Rose," Pelham in "Day & Martin" [shoe-blacking], Pelham in "De Birginny Gals," Pelham in "Down in Old Birginny," Pelham in "Johnson, Wi so Solitatious?" Pelham as Gumbo Cuff, Pelham as leader of the orchestra, and Pelham in his original
COTTON-PICKING REEL DANCE.

* * * * * * * *

After which Mr. R. W. Pelham's original and popular piece entitled
THE MASQUERADE BALL,
performed by him upwards of two hundred nights in London.
Sambo Hit-'em-hard..............................R. W. Pelham
in which he will introduce his original Cotton-picking Reel Dance, and sing one of his favorite melodies.

* * * * * * * *

The whole to conclude with the banjo opera, written by R. W. Pelham, entitled
CLAR DE KITCHEN, OR HIGH LIFE IN OLD VIRGINIA.
Gumbo Cuff..............................R. W. Pelham
[Fourteen other characters follow, and the beneficiary appeared in a duet, a trio, and four choruses.]
During the opera there will be a
GRAND MATCH DANCE BETWEEN TWELVE NEGROES.
Leader of the Orchestra..............................Mr. Pelham

He never returned to America after leaving it in 1843; and of late years he had been indebted for many kindnesses to Mr. Samuel Hague, proprietor of the well-known Liverpool Minstrels, and for whose monthly publication (*Hague's Journal*) he had conducted a humorous column with the caption of "Ethiopian Anecdotes," he being the second of the original band to become, in the sere of life, a contributor to the press. He had been ailing for many weeks prior to his death, which occurred in Liverpool on Sunday, Oct. 8, being due directly to cancer of the stomach. As he had a wife and children who were devoid of means, it was proposed, while he was on the bed of sickness, to institute a subscription benefit. The entertainment was announced for Nov. 17, Mr. Hague tendering his St. James' Hall for that purpose. This programme, instead of being wholly departed from, will now be diverted to the relief of Mr. Pelham's widow and orphans. The English contributions to the subscription fund will be forwarded to Mr. Haigh directly, and that gentleman requests that THE CLIPPER receive, for transmission to him, subscriptions from Richard Pelham's friends in America, as well as from such of the minstrel profession generally as can in any way add to the fund. Receipt of these latter contributions will be acknowledged in our columns, wherein Mr. Haigh will subsequently acknowledge the sum-total of the contributions of both hemispheres.

And now a word or two of minstrelsy as it is known to-day. Palmo's Opera-house, afterwards Burton's Theatre, was its cradle. It was there that the white vests and black pants (not worn by the original minstrel band) flourished when it was known as Dumbolton's Opera-house, and there that Lynch, Kavanagh, Kneass and others performed in those burlesques that Sanford and the Buckleys and the Christys subsequently popularized throughout this country, as well as in England. But negro minstrelsy in America is slowly losing its foothold. The variety business, which was but as a speck in the amusement world when Morris reopened the Franklin Theatre in 1842, has loomed into vast proportions, and, grasping all the essential features of burnt-corkism, bids fair to obliterate it.

AT HOOLEY'S MINSTRELS, Chicago, Ill., the benefit of Voos' Orchestra Oct. 25, and of Little Mac 27, proved gratifying testimonials. Oct. 30 Lehman & Caron's European Pantomime and Specialty Troupe, including Caron's performing dogs and the musical genius Horatio Nelson, will put in a first appearance. No departures, the minstrel company continuing in a regular minstrel programme...... At Haverly's Bob Hart received a substantial benefit 22, and departed for New York 28. No arrivals.

### CIRCUSES.

ONE OF THE COMPANY traveling with W. W. Coles' Circus while on a visit to the battle-fields of Lookout Mountain, Tenn., found an old revolver, the deep pits rusted in the iron and the rotten handle indicating that it had lain on the battle-field ever since the war. In the cylinder were found three or four bullets, so much corroded that they were only one-half of their original size.

EQUESTRIANS desiring a Winter's engagement with Hengler's Grand Cirque, London and Liverpool, Eng., can address Charles Hengler, as per advertisement.

HOWES & CUSHING'S CIRCUS have chartered the steamer North Point, and it is being refitted at the foot of Sixth street and East River, this city. On or about Nov. 15 the company will start upon a tour of the West Indies and South America.

HOWES' LONDON CIRCUS performed in San Antonio, Texas, Oct. 24, 25, 26, 27, New Brownsville 28, and is billed in Lewling 30, Schulingburg 31, Columbus Nov. 1, Harrisburg 2, Galveston 3, 4, Houston 6, Willis 7, Crockett 8, Rockdale 9, Round Rock 10, Austin 11, Jewett 13, Palestine 14, Tyler 15, Minneola 16, Longview 17, Shreveport, La., 18, Marshall, Texas, 19, Texarkana 21.

SELLS BROTHERS' EUROPEAN CIRCUS AND MENAGERIE closed at St. Marys, Kansas, Oct. 21, after a season of twenty-nine weeks, and drove to Topeka, where it will occupy the Kansas State Fair Grounds for Winter-quarters, and start out early in April next, traveling by rail.

A FULL CIRCUS COMPANY, lady gymnasts and riders especially, and curiosities for sideshows are advertised for by Zach Coup, for a tour of South America with Howes & Cushing's Circus.

FOREPAUGH'S SHOW has pitched its pavilion on Girard avenue and Forty-second street, Philadelphia, commencing a short season on the 30th of October.

THE PARISIAN CIRCUS, under the management of S. Q. Stokes, is doing an excellent night business at Operti's Tropical Garden, Philadelphia. The afternoon performances are but poorly attended.

IT IS RUMORED that the Offenbach Garden, in Philadelphia, will be converted shortly into a circus and menagerie, and that John O'Brien will be the controlling spirit therein.

### MISCELLANEOUS.

THE B. P. O. ELKS received their first benefit in San Francisco, Cal., at the Grand Opera-house, Oct. 14, the receipts being over $2,300, as reported. "The Lancashire Lass" was acted, with Misses Ellie Wilton, Eleanor Carey, Carrie Wyatt, and Messrs. C. B. Bishop, T. W. Keene, Charles Edmonds, M. A. Kennedy, W. N. Decker, John Jack, A. D. Billings, W. C. Crosbie, Murray Woods, R. Donaruma, H. Bradley and Frank Kilday in the cast. After which T. W. Keene addressed the audience and explained the object of the order. In the olio that followed, Miss Alice Harrison gave comic illustrations of opera singers; Coghill and Cooper, songs-and-dances; Ed Glover, Lew Rattler, Johnny DeAngelis, Bree and Stanwood, J. B. Larkin and Carrie Armstrong appeared in their specialties; Mons. Alfred Perrier gave herculean feats, and J. A. Hammersmith, Chas. Bogner, members of the Olympic Club, a creditable performance on the horizontal bar. The singing of "Auld Lang Syne" closed the performances.

A COMPANY giving an exposition of spiritualism is performing, under the management of Harry Cooke, in Muscatine, Ia., Oct. 30, 31, Wapello Nov. 1, 2, Burlington 3, 4, Galesburg, Ill., 6, 7, Monmouth 8, 9.

PROF. WYMAN, wizard, who has been giving exhibitions at the Virginia Opera-house, Richmond, Va., the past week, also deeds for building lots in New Jersey, to purchasers of tickets, was arrested Oct. 25 on complaint of R. B. Chaffin, a real-estate agent of that city, charging him (first) with unlawfully obtaining money under false pretenses, and (second) unlawfully arranging a lottery for money, land, etc. Mr. Wyman was bailed in the sum of $100 on each warrant for his appearance at the Police Court Oct. 26. The case came up before Acting Police-justice Crutchfield, and, after a good deal of evidence, Mr. Wyman was honorably acquitted on the first charge, but held on the second charge, which will be heard Oct. 31. Prof. Wyman was admitted to bail in the sum of $500, and W. L. Fleming became his surety. He will continue his exhibitions this week.

PROF. ZERA, magician, is to show in Saginaw City, Mich., Oct. 30, 31, Nov. 1, Bay City 2, 3, 4

JACOBY VAN WAARD, who advertises, offers to supply costumers, theatres, etc., with costumes of any description, on order.

CITY HOTEL, this city, offers special inducements to professionals to make it their stopping place. See card.

MACEVOY'S HIBERNICON is offered for sale, with all the working apparatus, and two dramatic episodes, and music. For particulars see Chas. MacEvoy's card.

PROFESSIONALS visiting Philadelphia, Pa., can find accommodations at the address advertised elsewhere.

JEROME ROSSMAN, who advertises, wants to purchase a ghost-show in complete running order.

ARMORY HALL, Springfield, Ill., can be rented by applying to S. P. Townsend, who advertises. The hall has a seating capacity of 700, and is furnished with stage, scenery, etc.

E. A. HEATH offers for sale a number of uniforms suitable for bands, etc. See card.

PROF. QUEEN'S NEW COMBINATION is to exhibit in Sherburne, Mass., Oct. 31, Franklin Nov. 1, Cochituate 2.

SIGNOR BOSCO, wizard, is to perform in Salamanca, N. Y., 30, 31, Bradford, Pa., Nov. 1, 2, 3, St. Marys 4, 6, 7.

THE ELKS IN CHICAGO, ILL.—The official report of the organization of the Chicago Lodge No 4, B. P. O. E., is as follows: The Grand Lodge of New York appointed B. P. E. G. R. Cool White, district deputy E. G. R. for the State of Illinois. At the first meeting the following officers were chosen for the unexpired portion of the year: Jos. Mackin, E. E.; William Rice, E. L. K.; J. K. Campbell, E. L. K.; H. W. Eagan, G. L.; W. H. Smith, chaplain; Fayette Welch, O. G.; John Hart, Tyler; E. D. Bailey, secretary; Frank Olynes, treasurer. A very pleasant social meeting was held Sunday evening, Oct. 22, when a large number of invited guests were present.

PAUL TURK advertises for magic lanterns, s. d panoramas, etc., and that he is prepared to purchase sideshow paintings, curiosities, etc.

MAGICAL APPARATUS AND TRICKS can be obtained at T. W. Yosk's address, advertised elsewhere.

JAMES F. SHERRY'S ROYAL MARIONETTES were well patronized during their fourth week at the Assembly Buildings, Philadelphia, matinees being given each afternoon last week.

THE ZOOLOGICAL GARDEN, Philadelphia, continues to be attended by large numbers.

SIGNOR A. NOBILE and G. C. White gave recitations at the Amateur Drawing-rooms, Philadelphia, on the 26th of October.

SIDNEY WOLLETT recited from memory Longfellow's poem "The Courtship of Miles Standish," on the 26th of October, at the Academy of Music, Philadelphia.

THE TABLEAU DIORAMA of "Washington at Yorktown," now at the Chestnut-street Rink, Philadelphia, is to be sold at auction.

MCDONOUGH & EARNSHAW'S ROYAL MARIONETTES commence a two weeks' season at Concert Hall, Philadelphia, Oct. 30.

HERRMANN, magician, performed during the past week in the Opera-house, Galveston, Texas, to an average fair attendance.

W. J. MORGAN & CO., theatrical lithographers, Cincinnati, O., advertise that they make a specialty of first-class work, and refer to all the leading stars and managers.

P. W. SHRADER, agent, who knows all the Southern routes, can be engaged. Address as per card.

A PARTNER with $2,000 is wanted to take an interest in an old established exhibition. For further particulars address A. A., as per advertisement.

M. B. COWLES, advance agent whose address find in another column, can be engaged.

IRVING HALL, Waterbury, Ct., can be rented through H. P. Camp, who advertises. It has a good stage, with drop-curtain, etc., and will seat seven hundred.

TOM THUMB and wife, Minnie Warren, and Major Newell filled the Theatre Royal, Montreal, Canada, all last week, giving two performances daily.

ALF BURNETT is now at his old residence, No 59 David street, Cincinnati, O., where he expects to remain.

MISS HELEN POTTER is to give readings and personations in Springfield, Mass., Oct. 31, Fall River Nov. 1, East Boston 2, Boston, 6, and Yonkers, N.Y., 8.

J. M. BAILEY ("*The Danbury News* Man") lectures in Cambridgeport, Mass., Oct. 31, Brockton Nov. 2, Boston 8, and Chelsea 9.

HARRY BRYANT, ventriloquist, is to give entertainments in Kingston, Ont., Oct. 31 and Nov. 1.

BAYARD TAYLOR lectures in Boston, Mass., Nov. 1, Lowell 8, and Worcester 9.

MRS. LIVERMORE is to lecture in Boston 31, Auburndale Nov. 1, Chelsea 2, Concord 3, Trenton 4, Lewiston, Me., 6, Roxbury, Mass., 8, and Cambridgeport 9.

JOHN B. GOUGH is to speak in Trenton, N. J., Oct. 31, and Yonkers, N.Y., Nov. 1.

OWENS' ACADEMY OF MUSIC, Charleston, S. C., can be engaged through Frank Arthur, who advertises.

ARTHUR GRAHAM is requested to send his address to George W. Elliott, as per advertisement, or anyone knowing the whereabouts of a boy by that name would confer a favor upon Mr. Elliott by communicating with him.

THE NEW OPERA-HOUSE now being built in Sherman, Texas, will be completed in about two weeks.

S. S. BALDWIN is reported to have done a good business with his entertainment entitled "A Night with the Spirits," throughout California. He is now working Eastward, and will go into Canada, stopping at Salt Lake City, Utah Terr.

MACEVOY'S HIBERNICA and Healy's Hibernian Gems were in Madison, Ind., Oct. 24, 25, Seymour 26, Washington 27, 28, and are to show in Salem, Ill., 30, 31, St. Louis, Mo., for two weeks, commencing Nov. 1. Dr. John E. Healy publishes a card replying to Frank MacEvoy, who charged him with unlawfully appropriating the title of Hibernica.

A LADIES' pink-silk dress is offered for sale by Artist who advertises.

REV. HENRY WARD BEECHER lectures in Portsmouth, N. H., Oct. 31, Saco, Me., Nov. 1, Augusta 2 (probably), and Danbury, Ct., 9.

### AMATEUR.

T. C. FAULKNER, one of the oldest amateur actors now before the public, sends us the following in reference to an item concerning the graduates to the professional stage from the Boothenian Dramatic Association of Philadelphia:

> NEW YORK, Oct. 25.
>
> *Editor of* THE CLIPPER.—As an old Philadelphia amateur, I trust you will pardon me for correcting in part an item which appeared in your past issue concerning the Boothenian Dramatic Association. Joseph E. Nagle and Wm. H. Bailey were members of the Jamison Association, named after George Jamison the tragedian. Both gentlemen are now well-known professionals. Mrs. M. L. Berrell (Mary Baker) was our leading lady, and Miss Maggie Downs, afterwards Mrs. Ben G. Rogers, was a member. The Adams Association held forth in the same building, known as the Assembly Buildings, Tenth and Chestnut streets. Robert Johnston and the late W. R. Goodall led the business. The Boothenians were on the floor below us, and had an elegant little theatre. Oliver Brush (Raymond), the famous "Toots," was a member; also Harry Brelsford, Charley Moorehouse, who married Fanny Wallack, did most of the leading business, with Charley Savage, George Kames, and others. Though rivals, these three associations were very friendly to each other, and many excellent performances were given by each. We all sent our quota of recruits to the professional stage, and all have achieved success. Many of the old members are at rest, but not forgotten. Yours truly, T. C. FAULKNER,
> Pres. Burton Dr. Assn. of New York.

THE BURTON DRAMATIC ASSOCIATION of this city is to perform "The Honeymoon" as soon as the elections are over, with P. J. Healy as Duke Aranza, Cora Irene Ackerman as Juliana, Belle Bright as Volante, Beatrice Sylvester as Zamora, and T. C. Faulkner as the Mock Duke. "The Loan of a Lover" will be given also, with Harry Blanchard as Peter Spyk and Eva Sackett as Gertrude.

THE EMMETT CLUB of Cincinnati performed "The Two Orphans" at the Grand Opera-house, that city, Sunday evening, Oct. 22. Notwithstanding a very rainy night, the house was packed. La Frochard was played by Mrs. Julia Bosworth, a professional. The rest of the cast was amateur. The piece was played with precision and smoothness, and to the evident delight of the spectators. Its success has induced the club to announce a repetition at the same place Nov. 5........The Davenport Club of Cincinnati played "Checkmate" and "A Winning Hazard" at Robinson's Opera-house 26. "School for Scandal" Nov. 2......The Cincinnati Shakespeare Club is to commence its season at Melodeon Hall 31 with "Second Love."......The Allemania Club plays "Waiting for the Verdict" Nov. 11.

"FANCHON THE CRICKET," with Miss Charles Henri in the title-role, was performed by the Wheatley Dramatic Association of Philadelphia on Oct. 25.

THE GLOBE DRAMATIC COMPANY of Frankford, Philadelphia, gave their fourth performance this season on Oct. 28, when "The Lancashire Lass" constituted the programme.

HETTIE HAWTHORNE is to take a benefit at Library Hall, Louisville, Ky., Oct. 31. She will act in "The Marble Heart," supported by the Mayo Dramatic Club.

THE "APOLONIAN" MINSTREL TROUPE, composed of amateurs varying from 14 to 16 years of age, performed at the St. Stephen's Ladies' Fair in East Twenty-eighth street, this city, during the past week.

## FOREIGN SHOW NEWS.

### DRAMATIC.

### Our Australian Letter.

MELBOURNE, Sept. 18, 1876.

MR. QUEEN.—At the date of my last communication to THE CLIPPER Mrs. Scott Siddons was about to commence her performances at our Theatre Royal. Her opening was July 24, when she played Rosalind in "As You Like It." On Aug. 5 she appeared as Juliet; on the 19th as Beatrice. Then followed in succession "King Rene's Daughter," "The Honeymoon," "The School for Scandal," and Lady Macbeth. The last was a complete failure, but in her delineations of the heroines of Shakespeare's comedies her equal has never appeared on the Melbourne boards. She will do well to excise Lady Macbeth from the list of her performances. Mrs. Siddons' season closes on Thursday next, and on the following night the "leading gentleman" of the theatre, Mr. Alfred Dampier, will take his farewell benefit preparatory to his starring tour through the colonies en route for America. This gentleman's loss to the Melbourne stage will be felt for some time to come. His performance of Hamlet took the town by storm, and the critics vied with each other in his praises, averring justly and unanimously that it should be classed with the impersonation of the moody Dane as shown us by Chas. Kean, Barry Sullivan, and Walter Montgomery. His presentation of Julian Gray in "The New Magdalen" was a masterly performance; while his Quilp was one of the best pieces of character acting seen on the stage. His Benedick was a most enjoyable performance throughout. His benefit is to be under the patronage of the Governor, Lady Bowers and the Mayor and Corporation of Melbourne. On Sept. 23 Edwin Adams is to make his initial appearance in the Australian colonies at the same theatre. "Speed the parting—welcome the coming guest." The company engaged here is the most complete in the Australian colonies, and includes Miss Carry George, Mrs. Edouin Bryer, Miss Docy Stewart, Nellie and Maggie Stewart, Mrs. Appleton and Alice Doerwyn; Messrs. Appleton, Stuart O'Brien, Stuart Bolton, H. Sefton, R. W. Lawrence, R. Stewart, Doerwyn, Ceasar, C. H. Taylor, H. R. Harwood and Greville; John Henning, the scene-painter and colessee with Messrs. Harwood, Stewart & Coppin. Miss Blanche Stammers (Mrs. Arthur Garner) has seceded from the Royal corps, and will leave for England in the Somersetshire, there to join her husband......The star of Mr. W. S. Lyster is still in the ascendant at the Opera-house, the second engagement of J. K. Emmet being an immense success, though "Jan the New German" can hardly be called so. The scenery and acting leave nothing to be desired, but the plot of the play is not good. It has been withdrawn to give place to-night to a new Irish domestic comedy written by H. J. Byron expressly for J. K. Emmet, entitled "Phil the Foundling, or the Piper and the Peasant." This will run to the close of the star's engagement, when he will be succeeded by Baker and Farron, who have played very successful engagements in both Sydney and Adelaide. After their season Mr. Lester's latest importation, Miss Catherine Lewis, opera bouffe prima-donna, will appear in a round of operas and opera-bouffes...... The Fakir of Oolu (Dr. Sylvester) is doing a large business at St. George's Hall, and, from present appearances, is likely to make a long stay there......The Davenport Bros. and Professor Fay have given a series of seances at the Town Hall, Melbourne, with, however, but moderate success. As a speaker and introducer of the Brothers, the Professor is not a success; but his dark seance is wonderful. At present they are showing in Geelong, and have engaged Mr. Richmond Thatcher, the agent lately with Mrs. Scott-Siddons, as their avant-courrier..... The first contingent of Wilson's Mammoth Circus, headed by Omar Kingsley (Ella Zoyara), has just arrived from Sydney. They will shortly show here, as the town is hugely placarded with some of the handsomest posters yet seen here......The Apollo Hall is to be reopened next week with La Fieilade and Buckley's Anglo Australian Company, consisting of Mmes. May Vivian, Kate Herbert and Lilly Giffard, Messrs. Buckley, Frank Medina, T. B. Brown, Ingmire, W. S. Lovell and La Fieilade......I regret sincerely to have to record the death of Mrs. Alfred Phillips, the best "old woman" on the Australian stage. The dear old lady died at Carlton, on Aug. 12, after a short illness. As one of the grand party who have been gathered in her name, she will always be remembered with love and veneration and respect, and associated with the names of the late G. V. Brooke, Lambert, Rogers, *et hoc genus omne*.....It is with feelings of sincere satisfaction that I have to record the formation in this city of a thoroughly respectable theatrical agency, and Mr. Liddy, at considerable time, trouble and expense, has determined in the interests of the profession to make it a pleasant place in which they may meet. ........E. D. Davies and the De Glorion Brothers are playing in Geelong....The "Henry V" company, with George Rignold as the star, are doing an immense business in Sydney at the Theatre Royal......Our Auckland correspondent sends over some interesting particulars about theatrical matters in New Zealand. The Simonsens have had a very successful season in that city. The Leopold Family have left the Simonsens, owing to a slight quarrel which took place over a dance. Mr. Simonsen wanted it done one way, while Mr. Leopold wished it another. The latter had his way that night and Mr. Simonsen his next morning, when he parted company with the Leopold Family, in a friendly way, however. The Leopolds are now playing with Mr. and Mrs. J. L. Hall at the Thames. Mr. Hall was to return to Auckland and play at the New Theatre, after which he proceeds to Melbourne. The Simonsens have been playing to very good houses. They expect to be in Melbourne in about two months. Hegarty is playing at Christchurch with his Variety Company. As it has been currently reported that Di Murska and John Hill have parted company, it is well to state that latest advices prove the Hungarian Nightingale and the 'Maestro Illa' are still together. They tried to get up a 'combination' with the Simonsens at Auckland, but negotiations failed. CALLBOY.

LITTLE NELL AT "HER OLD TRICKS."—We glean from New Zealand papers that "Little" Nell has evinced that aversion to performing before small audiences which manifested itself quite frequently during her career in the United States. On Aug. 26, the occasion of her farewell benefit in the Prince of Wales' Theatre, Auckland, N. Z., after the conclusion of the first piece—"The Little Treasure"—an unusually long delay occurred, the curtain remaining down some three-quarters of an hour; Nell finally came before the curtain, and explained that she had refused to continue her performances unless the money due her was then paid. An arrangement was finally effected behind the scenes, and the entertainments were concluded, Little Nell playing in "Nan the Good-for-nothing." The following morning the stage manager of the theatre (the manager being confined to his home by illness) published a card, from which we learn that during an engagement of one week in Grahamstown, where Little Nell played under the same management, it was stipulated that "No Name," "The Little Detective" and "Fidelia" should each be performed two nights, and announcement was so made. The first night, the attendance being good, everything passed off smoothly. The second night business fell off, and trouble commenced; Little Nell was heard to express her regret that she had no means of showing her contempt both for the public that had not come to see her and for that portion who had. She omitted her guitar-solo and guyed her part throughout the piece. The third night she sent, at a quarter of eight o'clock, a physician's certificate that she was ill, although three-quarters of an hour before she had been seen by more than one disinterested person in apparent health and good spirits. The manager was compelled to dismiss the audience and return the money. The fourth night "The Little Detective" was performed, but Little Nell cut out her songs and dancing. The fifth night she claimed to be sick again, and "Rip Van Winkle" had to be substituted for "Fidelia." On the last night she announced that she would be unable to appear, and "Life in the South" was put up, and Miss Raymond—one of the stock company—undertook to study and play the part of Capitola, which should have been performed by Nell. The piece was rehearsed, as was also "Ruby," in which Little Nell was to open in Auckland, and Miss Raymond had studied the major part of Capitola, when, at three o'clock P. M., Little Nell sent word that she would play in "The Little Detective," but not in the advertised piece of "Fidelia." Her caprice caused two pieces to be rehearsed in one day, and a third performed at night. Mr. Williams (Little Nell's stepfather) wished to have the benefit receipts in Auckland divided at 8 o'clock P. M., but the manager, after the above experience, had no guarantee that any performance would be given, and therefore his representatives declined to make any settlement. The whole matter is to be brought before the courts.

DEATH OF MRS. ALFRED PHILLIPS.—This excellent actress, whose death is mentioned by our regular correspondent in Melbourne, Australia, as having occurred in Carlton Aug. 12 last, went to Australia from England twenty years ago. For some time she took the lead in old-women characters, of which Mrs. Malaprop, Mrs. Candour and Lady Franklyn may be regarded as the type. The favor in which she was always held by the public was thoroughly well deserved. For some time her health had been failing; and, about two years ago, she suffered very seriously at Hobart Town from an accident which injured her head and shook her constitution generally. On her last appearance at the Theatre Royal, Melbourne, it was clear to those who remembered her in her prosperous time that her powers were not what they once were, and, between that time and her engagement at the Opera-house early in August, she was in a measure lost to the public. She played Old Fadet in "Fanchon" during Miss Melville's appearance at the Opera-house in that piece, and it was clear that, although there was much of the old ring in her acting, her powers, such as they once were, had declined. She began to suffer from some disturbance of the stomach, and the depression thus occasioned precipitated the disease of the heart of which she had long been the subject. She was among the last of that fine school of old comedians who have so well illustrated in the colonies the best plays of the true English school. She thoroughly understood her art, and although her success has not of late been in proportion to the great merit she possessed, she will always be remembered by those who have been familiar with the progress of the Australian stage as one of the best actresses who ever left the old country to take up their permanent abode there.

JAMES B. ROGERSON, formerly of the strand, London, and other theatres, died at Liverpool, Eng., Oct. 8, aged 68.

MRS. HENRY J. BYRON, the wife of the well-known dramatic author, died at Brighton, Eng, Sept. 25, aged 44.

THE NEW PIECES produced at several of the London theatres, constituting the only events of the week ending Oct. 14 deserving notice, are described at length upon another page.

### MUSICAL.

WAGNER'S "Goetterdaemmerung" was performed for the first time in Paris, France, at a popular concert Oct. 29. A part of the audience hissed and protested noisily.

### MISCELLANEOUS.

BRIEF JOTTINGS FROM AUSTRALIA.—An old showman writes to THE CLIPPER as follows:

> SYDNEY, N. S. W., Sept. 17, 1876.
>
> FRANK QUEEN, ESQ.—*Dear Sir:* Howorth's Grand Hibernica opened here Sept. 11, at the School of Arts, to a large house, and continues to draw well, this being their second visit. They are to remain three weeks, closing Sept. 30, and then go to Victoria. After exhibiting in a few towns in New Zealand they return to the United States...... Rena, F. G. Maeder, and Frank Lawlor are not doing well at the Victoria Theatre......The Royal is doing well with George Rignold as the star, playing "Henry V"......Baker and Farron have gone to South Australia. H. J.

KELLER, DONALDSON AND CUNARD, royal illusionists, were performing in Sydney, N. S. W., at the date of our latest advices, and intend remaining there for four or five months, and subsequently they will make a tour of Australia, New Zealand, China, Japan and India.

## AMUSEMENTS.

PARISIAN VARIETIES.
16TH STREET AND BROADWAY.
Evenings at 8; matinees Tuesd'y, Thurs'y, and Satur'y, at 2.
EVERYTHING NEW. | 18 NEW ACTS.
MY WIFE'S GARTER,
THE AREA BELLE, | THE EATON BOY,
SAILING UNDER FALSE COLORS,
HUNGRY MUSICIAN, | LES NEAPOLITAINES,
TWO LONE WIDOWS,
Great Horace Weston, | Leo the Musical Wonder,
CLARK BROTHERS,
GEORGE W. TURNER, | WALTER WENTWORTH,
DEVERE AND RUSSELL,
HARRY BENNETT, | HARVEY COLLINS,
MLLE. BERTHA AND SENOR CARDELLA,
MINNIE HALL, | ANNIE DEVERE,
BLANCH ELBERTS, | ALICE GERARD,
and an Army of Popular Favorites.
Benefit of Mr. HARRY SPRIGGS, TUESDAY EVENING, NOV. 3, 1876. Tremendous bill and 60 Volunteers. 32-1t*

BOOTH'S THEATRE, NEW BALLET.
SARDANAPALUS
Twelfth Week of the Wonderful Spectacle.
MONDAY EVENING, OCT. 30,
being the 78th consecutive night of the run of the exquisite play, an entirely NEW GRAND BALLET will be introduced that must be pronounced the most beautiful ever seen on this continent. ALL THE GREAT ITALIAN CORPS. The great spectacle cannot be offered after the 2d of December. 32-1t

TONY PASTOR'S
NEW THEATRE,
Nos. 585 and 587 BROADWAY
THE GREATEST SUCCESS EVER KNOWN.
Houses crowded to witness the largest and best variety show on earth. The acknowledged Vaudeville Theatre of the Metropolis. The resort most cherished by ladies, children, and the cultured mass of amusement-seekers. This theatre stands without a rival in New York, always giving the best performance to crowded and delighted audiences. Read the list of a few of our STARS: John Hart, Watson and Ellis, Jennie Morgan, Mollie Wilson, Handly Brothers, Harper and Stanley, Gus Williams, Harry Kernell, John Kernell, Tommy Daly, Bobby Daly, Danny Daly, Willie Daly, Lew Parker, Pauline Parker, A. C. Moreland, Charley Worley, Sadie Deshon, Jennie Saterlee, Frank Girard, and
TONY PASTOR'S 100 FAMOUS STARS.
Seats secured six days in advance.
MATINEES TUESDAY AND FRIDAY. 31-1t*

SAN FRANCISCO MINSTRELS
Opera-house, Broadway and 29th street.
"THE MINSTREL PALACE."
BIRCH, WAMBOLD, BACKUS,
AND THIRTY BRILLIANT ARTISTS.
The Creme de la Creme of Minstrelsy. Side-splitting Jokes, Glorious Singing, Comic Dances.
Received with screams nightly.
The funniest entertainment in the city.
MATINEE SATURDAY AT 2. [32-1t*] Seats secured.

GRAND OPERA-HOUSE,
8th avenue and 23d street.
POOLE & DONNELLY......Sole Lessees and Managers
THE
REGULAR
WINTER
SEASON
DRAMA
AND
VARIETY,
will commence
ON MONDAY, NOV. 13.
FIRST-CLASS ARTISTS
IN EVERY LINE AND COMBINATIONS
DESIRING DATES
WILL
ADDRESS
POOLE & DONNELLY,
Grand Opera-house,
30-tf New York.

COLUMBIA OPERA-HOUSE,
cor. West Twelfth street and Greenwich avenue. Refitted at an expense of $15,000, and is now acknowledged to be the handsomest theatre in the city. Patronized only by the elite. Prices of admission: 50c., 75c., $1 and $1.50; boxes, $5 and $10. White-face specialty artists, coryphees, and other first class sensational talent may address JAKE BERRY, Manager. 29-4t*

NIBLO'S GARDEN.
CHARLES E. ARNOLD..........Lessee and Manager.
BENSEN SHERWOOD..........Director.
BABA
THE TRIUMPH OF PAGEANTRY.
THE ACME OF MECHANISM.
THE SUPERLATIVE IN BEAUTY.
THE BRIGHTEST OF MUSIC.
THE RICHEST IN COSTUME.
THE HANDSOMEST IN SCENERY.
Undeniable success of
MISS ELIZA WEATHERSBY as AMORET.
MR. W. H. CRANE as BABA.
Mr. Bensen Sherwood's marvelous transformations. The Artistic Premieres Assolutas from the Imperial Theatres, Berlin, Vienna, and La Scala, Milan.—Mlle. Elizabeth Menzeli, Mlle. Helene Menzeli. Maretzek's Cheery Music, the Amazon March, the Grandest Ballets. The Wonderful Change of the Ship on Open Sea to the Fairy Palace. Hundreds turned away nightly.
SECURE SEATS IN ADVANCE.
Box-office open daily.
BABA
MATINEE SATURDAY AT 1:30. 32-1t

FIFTH-AVENUE THEATRE,
BROADWAY AND 28TH STREET.
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ON "HAMLET."—The King introduced Mr. George Morton, one of the best exponents of the trying role we have ever seen, and evidencing how high an order of talent has been struck by Manager Miles this year.—ENQUIRER, Sept. 19, 1876.

ON THE SAME.—The King was personated by Mr. George Morton, another new man, we believe. Mr. Morton made a most favorable impression. His is not the line of characters calculated to enlist the sympathy of an audience, but we'll venture the prediction that he will command respect in them.—COMMERCIAL, Sept. 19, 1876.

ANOTHER.—Mr. Morton as King Claudius performed with faithfulness and care.—TIMES, Sept. 19, 1876.

AGAIN.—Of the new members, Mr. George Morton as the King made a decidedly good impression.—STAR, Sept. 19, 1876.

ON "THE LADY OF LYONS."—Mr. George Morton as Beauseant was admirable, proving himself a good "lover," to be technical, and an excellent actor, capable of giving a good performance of a thankless part.—ENQUIRER, Sept. 20, 1876.

OF THE NEW PLAY OF "DOWNEY."—Mr. George Morton as Shockley the heavy villain was admirable. * * * Mr. Morton as Shockley was excellent in make-up, and the first appearance of this character upon the stage evoked well-merited applause.—COMMERCIAL, Sept. 23, 1876.

ON THE SAME.—Mr. Phister (the author) sees fit to bring a low thief into good society. * * * It was interesting to see how admirably Mr. Morton played that part. His dress and manner as a thief in the disguise of a gentleman were excellent.—GAZETTE, Sept. 23, 1876.

ANOTHER.—Mr. George Morton as Shockley served his part with the best acting it would permit of.—TIMES, Sept. 23, 1876.

ON "BRASS."—Mr. George Morton as Phillip Markson displayed some very powerful acting, especially in the scene where father and daughter are reunited. His rendition was characterized by a truthful originality and a strong display of great natural passion, which enforced from the audience hearty bursts of applause.—COMMERCIAL, Sept. 26, 1876.

ON THE SAME.—Mr. George Morton as Phillip Markson was remarkably fine. Mr. Morton is a sterling actor, already high in favor with the critical habitues of the Grand Opera-house.—ENQUIRER, Sept. 27, 1876.

ON "PIQUE."—Mr. George Morton as Ragmoney Jim deserves better mention than a mere notice.—GAZETTE, Oct. 10, 1876.

ON THE SAME.—Mr. George Morton's character-acting as Ragmoney Jim was very successful.—TIMES, Oct. 10, 1876.

AGAIN.—The representatives of the dangerous classes are headed by Mr. George Morton as Ragmoney Jim. Mr. Morton's versatility is certainly astonishing, and his representation of the leader of the gang of kidnappers will lose him no laurels.—ENQUIRER, Oct. 15, 1876. 32-1t

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August 26, 1876.
O. B. DAILY, Witness.

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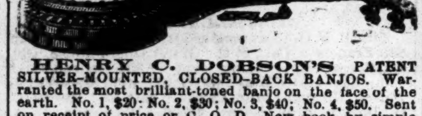
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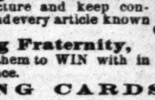
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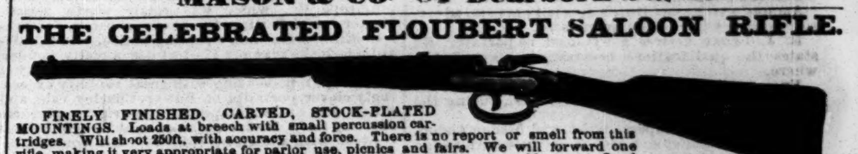
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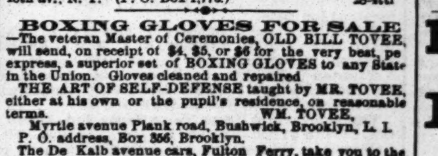
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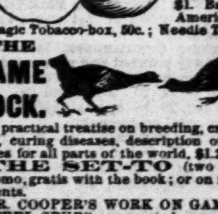
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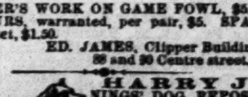
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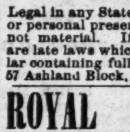
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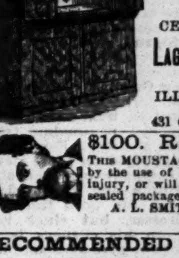
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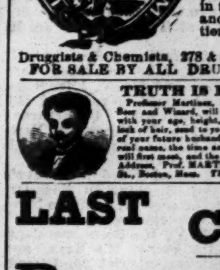
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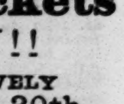
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One Grand Cash Gift........20,000
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One Grand Cash Gift........5,000
50 Cash Gifts of $1000 each. 50,000
100 Cash Gifts of 500 each. 50,000
100 Cash Gifts of 400 each. 40,000
100 Cash Gifts of 300 each. 30,000
200 Cash Gifts of 200 each. 40,000
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PRICE OF TICKETS.
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